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THE PROFESSIONAL'S RESOURCE FOR RESIDENTIAL ARCHITECTURE ■ Volume 8, Number 5 ■ September 2007 \$6.00



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## The New Period Home



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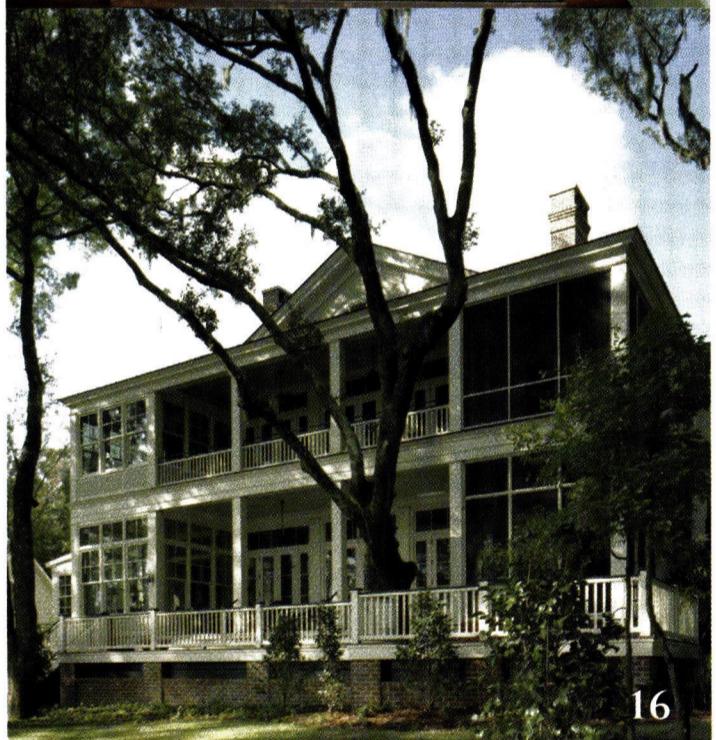
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**On the Cover:** A new residence in Cold Harbor, NY, designed by Zivkovic Connolly Architects, literally looks to West Point, visible across the Hudson River, for inspiration. See page 31. Photo: Jonathan Wallen



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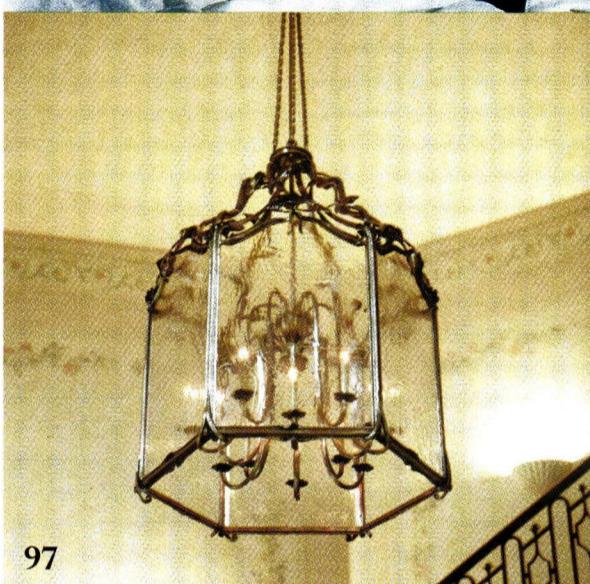
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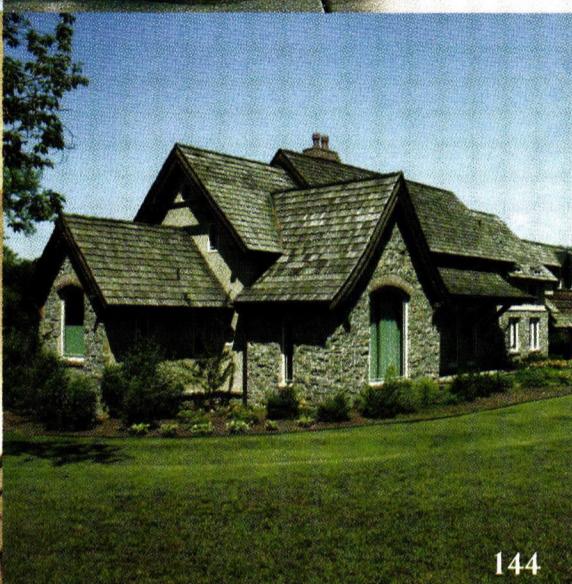
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## Buying Guides

In this issue you will find 18 Buying Guides on our issue theme: The New Period Home. The Guides contain information on suppliers, manufacturers, custom fabricators, artists and artisans, as well as many photographs of their work. The Guides range from artwork, art glass and furnishings to stone, brick and masonry, forming a comprehensive source for professionals working on restoration, renovation and traditionally styled new construction.

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Subscriptions & Subscriber Service: 800-548-0148

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PERIOD HOMES (ISSN # 1531-2100) is published by  
Restore Media, LLC, 45 Main Street, Suite 705, Brooklyn, NY 11201.

Subscription rate to professionals in architecture, interior design,  
construction and landscape design in the U.S. and possessions: \$21.95/yr. (6 issues).  
Not available outside the U.S. Postal System.

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1000 Potomac Street, NW, Suite 102, Washington, DC 20007

Phone: 202-339-0744; Fax: 202-339-0749

LIST RENTAL: THE INFORMATION REFINERY 201-529-2600

BULK REPRINTS: THE REPRINT DEPT. 800-259-0470

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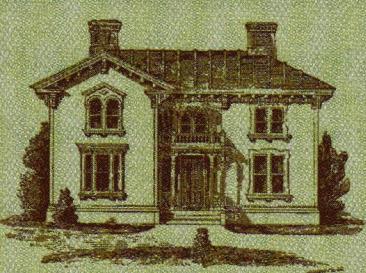
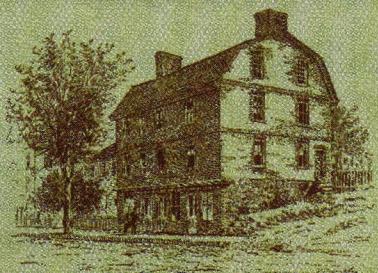
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# Informal Logic

A young firm takes a design-driven, client-centered approach to its work throughout the Southeast. By Will Holloway

**I**n the mid-1990s, Louis Nequette was as a young architect in Birmingham, AL, looking to relocate from a large, business-driven firm to a more design-oriented practice. He soon realized that the handful of buildings he admired around town were all designed by the same local firm. After getting in touch with the firm, interviewing and hiring on, Nequette found that all of those buildings he had admired were designed by someone named Jeff Dungan. Dungan and Nequette quickly became friends, realizing they shared many of the same design philosophies. Finding, also, that they worked together well, they established their own practice three years later. In the eight years since, Dungan Nequette Architects has grown from the two partners working out of Nequette's sunroom to a 35-person firm with an impressive portfolio of over 300 custom residential, multi-family and planning projects.

#### The Early Years

The rapid success of Dungan Nequette Architects can be attributed, in part, to the fact that the partners complement each other well. While both grew up in Birmingham and attended Auburn University, they bring different strengths to the design process. "While we overlap, I'm definitely the more practical and technical one, and Jeff's the more creative one," says Nequette, who earned his B.Arch. in 1993, minoring in business. "I signed up early enough to start day one in the architecture program at Auburn – Jeff probably didn't think about it until the day he got there."

"I don't see Louis as being any less creative than I am, but I'm probably slightly outside the box – I'm more like 'what box?'" says Dungan, who earned his B.Arch. in 1989 before studying sculpture and philosophy at the University of Alabama at Birmingham. "I like to say that I focus more on doing the right things and Louis focuses on doing things

right. We work very closely together and usually come up with surprising solutions to issues and problems in the design process."

Early in their careers, Dungan and Nequette were given the freedom to design and manage residential and large commercial projects, gaining confidence, knowledge and experience with clients while amassing considerable bodies of work. In 1999, after sitting next to each other for three years, they felt they'd gained enough experience to start their own firm, which would enable them to focus on client-centered residential work without compromising their 'shared vision of design.' "We felt that design,

if done well, should be the heart of the project, the heart of the passion for why a client wanted a house," says Nequette. "We let that drive our business decisions, rather than let business decisions drive our designs. We took whatever time it took to get the designs right because we knew that if they were built that way, they would forever be a representation of our design philosophy."

"I always joke that there is never a plaque on a building that says, 'it looked awesome in the sketch version before it got value-engineered down to nothing.' You've got to be smart in the beginning, be realistic about what can be afforded and built, and do your best to take someone's wishes, hopes and desires and translate that into a concept and a manifestation in a way that the client could never have foreseen and is totally delighted to get. Pretty early on, we found ourselves capable of doing that – beating expectations."

Dungan Nequette's first commission was to design two fire stations – each with dormitories for live-in volunteer programs – for two Traditional Neighborhood Developments (TNDs) southeast of Birmingham. The fire stations at Mt. Laurel and the Narrows, which are neighborhood-center buildings that set the tone for the communities, quickly led to other projects in the developments. Soon after, the



Since forming Dungan Nequette Architects in Birmingham, AL, in 1999, partners Jeff Dungan (left) and Louis Nequette have completed over 300 projects in the Southeast, including the Private Residence Club (top), a 16-unit, multi-family "resort within a resort" at Rosemary Beach, FL. Partner photo: courtesy of Dungan Nequette Architects; top photo: Karim Shamsi-Basha

The Shipp residence, a 3,000-sq.ft. design in Birmingham, illustrates an informality that is often present in Dungan Nequette's work. Its simple cottage feel is expressed at a scale appropriate to its historic neighborhood. Photo: courtesy of Dungan Nequette Architects

firm was hired to design two beach houses in the Florida Panhandle development of Carillon. "That introduced us to the area, the 30A area in particular," says Nequette, referring to the stretch of the Florida coast that is a hub of New Urbanist development. "It's been a haven for us, because you've got people wanting second homes that are designed well, and they are willing to put the time, money and effort into them."

Though the firm's portfolio was expanding rapidly, Dungan and Nequette were becoming increasingly frustrated with the interiors of the houses they'd spent so much time conceiving and executing. "With the interiors, there was a lack of vision," says Dungan. "People were bringing in their furniture and throwing it all down – it wasn't thoughtful. So when a project was completed, we had invested 18 months or so designing and getting it built, only to feel like it was cheapened in the end on the interior-design side." To remedy this, the firm established an interior division, Tracery Interiors, which is based in the Panhandle development of Rosemary Beach. "We wanted to give our clients the option to have one firm do the whole project from stem to stern," says Dungan, "from the roofline to the couch, the rugs and the colors. So it was born out of a desire to do really good work, and to do it thoughtfully and cohesively."

#### Custom Residences

In 2002, Dungan Nequette was approached by a client seeking a house with a cottage feel and simple massing and scale that fit the precedents of the historic Crestline neighborhood of Birmingham. The resulting 3,000-sq.ft. Shipp residence, featuring extensive fenestration and a shingled exterior, demonstrates the firm's predilection for informal design. "We were brought up in informal living situations, so we are a little turned off by Classical design," says Nequette. "That's not to say we don't appreciate it – we just have no interest in designing strictly formal Classical homes. The architects of the English Arts and Crafts movement – Lutyens, Voysey, Mackintosh and Webb – are really the core influences for a lot of our work. They were called modern then, because nothing else was more modern – mainly because it was informal. They were really doing the first open-plan houses, using a lot of glass and natural light. The concepts that we learned from those architects are part of the foundation of what we are designing everyday. So it's a process of taking those philosophies and letting them become unique to a new place and become part of a new language that is not being done intentionally, but is being done philosophically."



"The Shipp residence borrows from the great traditions of Europe, but it's reinterpreted and made to work for a modern-day family that has a totally different lifestyle than people did at the turn of the 20th century," says Dungan. "You borrow some ingredients from over here and over there, but in the end, after it comes through your unique filter and passes through the filter of the client, it's a new thing."

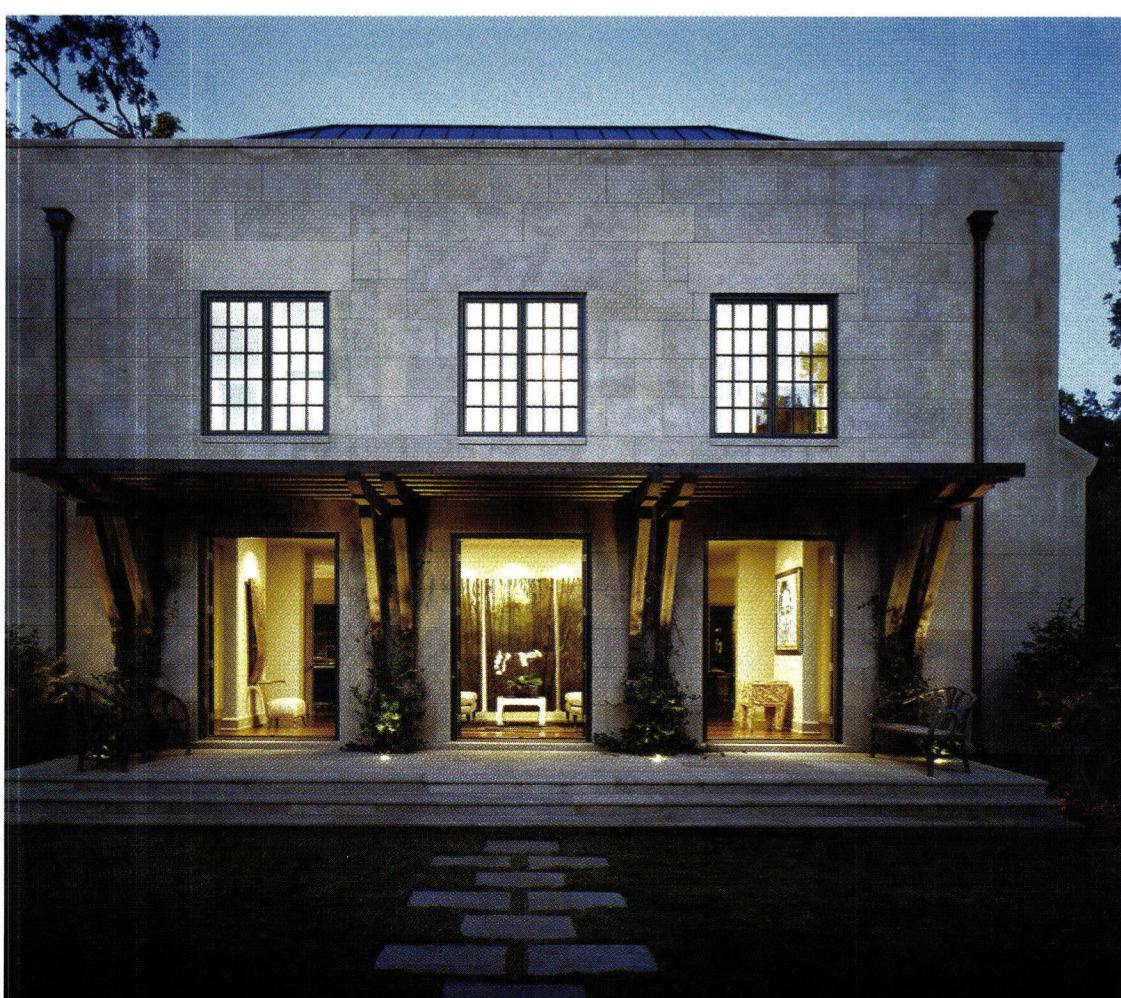
"And in the end, it's really about the client – I always remind people that I'm never going to live in the place I'm designing. I'm doing it for them, not for me."

This client-centered approach may best be evidenced by the design of a residence for the Birmingham-based interior designer Richard Tubb. Completed in 2005, the 3,000-sq.ft., three bedroom house is purposely simple with clean lines – almost stark in the interior. "With interiors, I feel that it's incumbent on me to create a certain amount of sex appeal," says Dungan. "But in this case, since Richard is such a talented interior designer, I wanted to allow him do things to the interior that were to his liking. So instead of using the architecture to create interest, I took a step back and made it a little bit more like a museum – the museum itself is not the thing that's being honored; what's being honored is what is inside the museum."

"It's very simple with great proportions and great lines. Every time I went over there during construction, I thought it looked good, but that it was almost boring on the inside. I had to remind myself that I did it on purpose, that Richard was going to get inside and it was going to be great."

Other significant custom residences include the Dickinson residence, a gingerbread-looking cottage on a mountain in nearby Springville; the Black residence, a 5,500-sq.ft., four-bedroom limestone house overlooking a lake in Oak Mountain, AL; and the Bodnar residence, an old Pennsylvania barn that was taken apart, relocated to Trussville, AL, and converted into a 3,300-sq.ft., four-bedroom residence. "We took all of the old barn siding and used it for the interior walls, so when you're inside, you feel like you're in an historical structure," says Nequette. "Then we wrapped it in cedar and put a copper roof on it. It's still very barn-like, but it's a 'residential' barn."

The 3,000-sq.ft. Tubb residence in Birmingham was intentionally designed as a "blank canvas" so that its owner could create interest through its interior design. Photos: Brian Gassell





The Zeitlin residence, a 4,500-sq.ft., four-bedroom, five-bath house at WaterSound, FL, features a rustic interior (right) and is organized around a pool courtyard with views of the Gulf of Mexico. Photos: Tommy Crow

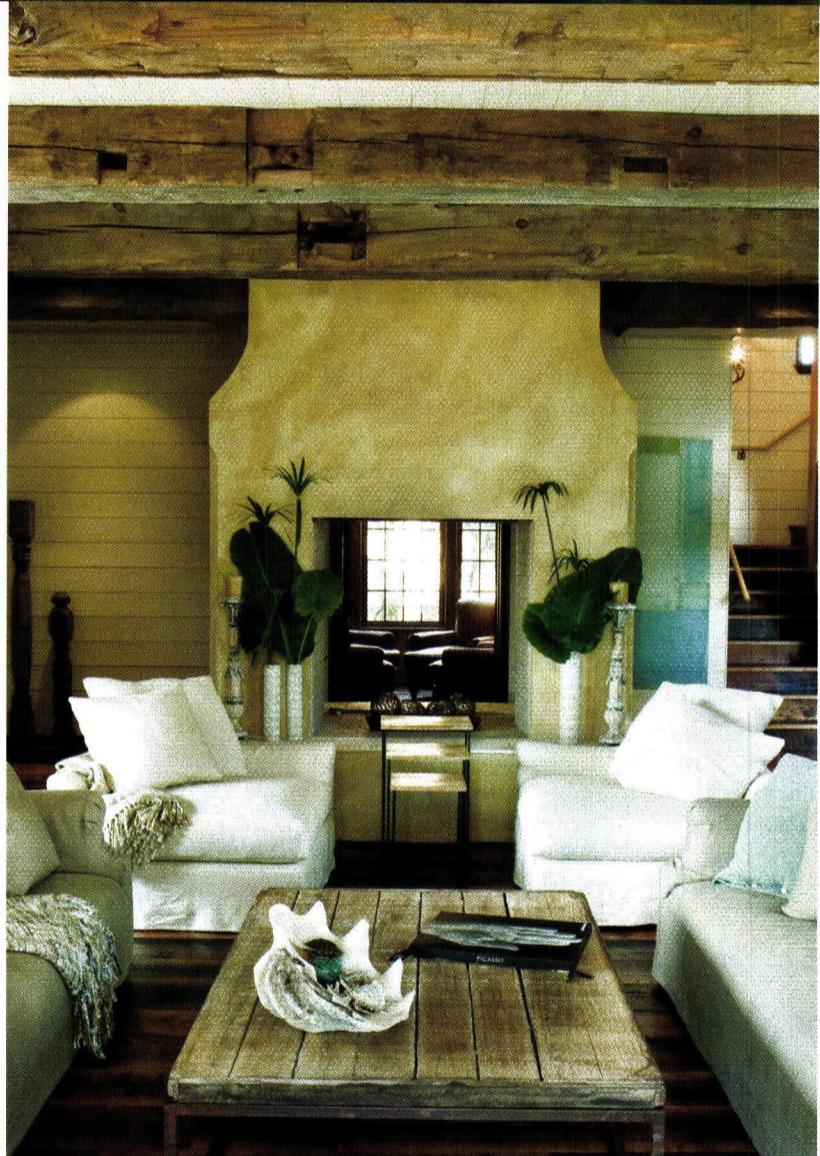
### New Urbanism

In recent years, Dungan Nequette has become increasingly involved with New Urbanist developments, providing planning and design for new traditional communities throughout the Southeast, including the Alabama developments of Mt. Laurel, The Preserve and Ross Bridge and the Florida developments of WaterColor, WaterSound, Alys Beach and Rosemary Beach. In many of these developments, the firm has been called on repeatedly to provide additional designs after initial projects have been completed. In addition to the fire station at Mt. Laurel, for instance, the firm has designed a significant portion of the commercial downtown area, a collection of three-bedroom cottages, a 30,000-sq.ft. office building, two live/work buildings and two beach clubs and is currently working on a church for the development.

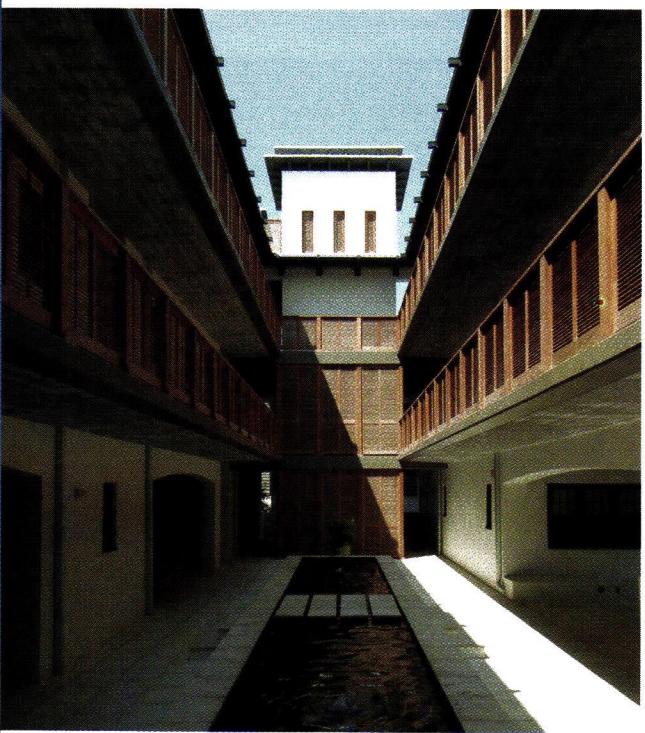
Designing to New Urbanist codes can sometimes run counter to the instincts of a firm that, as Nequette says, "doesn't really play by the rules." "In some of these developments where they create really tight codes," he says, "they become a little too mono-themed, with everything blending together and nothing standing out. It's equally as bad if nothing stands out as if everything stands out. So we try to break from the norm – we try to find a way to do the 'spice' style. The key is to build relationships with developers so you understand what they are trying to achieve and they start to trust in your design ability. Because, truly, the reason for these codes is more to control the bad design than inhibit the good design."

"It can be very challenging at times, because we push the envelope a little bit, and sometimes the envelope pushes back," says Dungan. "But the code really just adds another criterion to the design list. We've got the client, their needs, their budget, their desires, and we've got our own ideas about what is good, and now we have another group of people that we have to work with and satisfy. To me, it's fun – it adds another level of rigor to the process."

At Rosemary Beach, Dungan Nequette recently designed the 57,000-sq.ft., multi-family Private Residence Club, which is composed of 16



For The Preserve, a Traditional Neighborhood Development in Montgomery, AL, Dungan Nequette is in the process of creating a 12-building Southern vernacular town center through the design of structures like this live/work building. Rendering: courtesy of Dungan Nequette Architects



The 57,000-sq.ft Private Residence Club at Rosemary Beach features a hurricane-resistant concrete frame and Ipe shutters enclosing private porches (left); its common courtyard (above) features a reflecting pool. Photos: Karim Shamsi-Basha

two-bedroom, two-and-a-half-bath units. The hurricane-resistant concrete structure includes a common courtyard with a reflecting pool and private porches concealed by extensive Ipe shutters. Features include below-grade parking, a theater and a rooftop pool deck with views of the Gulf of Mexico. "The thing that I love about Rosemary Beach is that they are very mature in how they approach design," says Dungan. "They realize that in places they can loosen the strings in order to do something great that is quietly outside of the parameters of what they normally do. They realize that there is the letter of the law and there is the spirit of the law, and they can set aside some of the letter of the law for the greater good."

For the Birmingham development of Ross Bridge, Dungan Nequette created ten 4,000- to 5,000-sq.ft. village-center homes based on turn-of-the-century railroad resort towns. "We looked to Asheville, NC, from 1860 to 1930 for a lot of the background, because it's Southern, it's mountainous and it's got a lot of the same vernacular materials and language," says Nequette. The Grand Avenue homes are a cross section of historical styles, from Classical to Georgian and an almost Adirondack design, creating what Nequette calls "a delightful mix."

At The Preserve, a TND in Montgomery, AL, ground is about to break on a large live/work building, the first of about a dozen town-center structures that Dungan Nequette will play a large part in designing. "They want to create a simple, quaint, traditional Southern-small-town downtown area," says Nequette. "The big challenge today is taking things that feel comfortable because they have historical connotations and designing them to meet today's codes. With a live/work building – this has commercial spaces on the first floor and residences above – it basically has to maintain, from a code point of view, a condominium designation. It's a

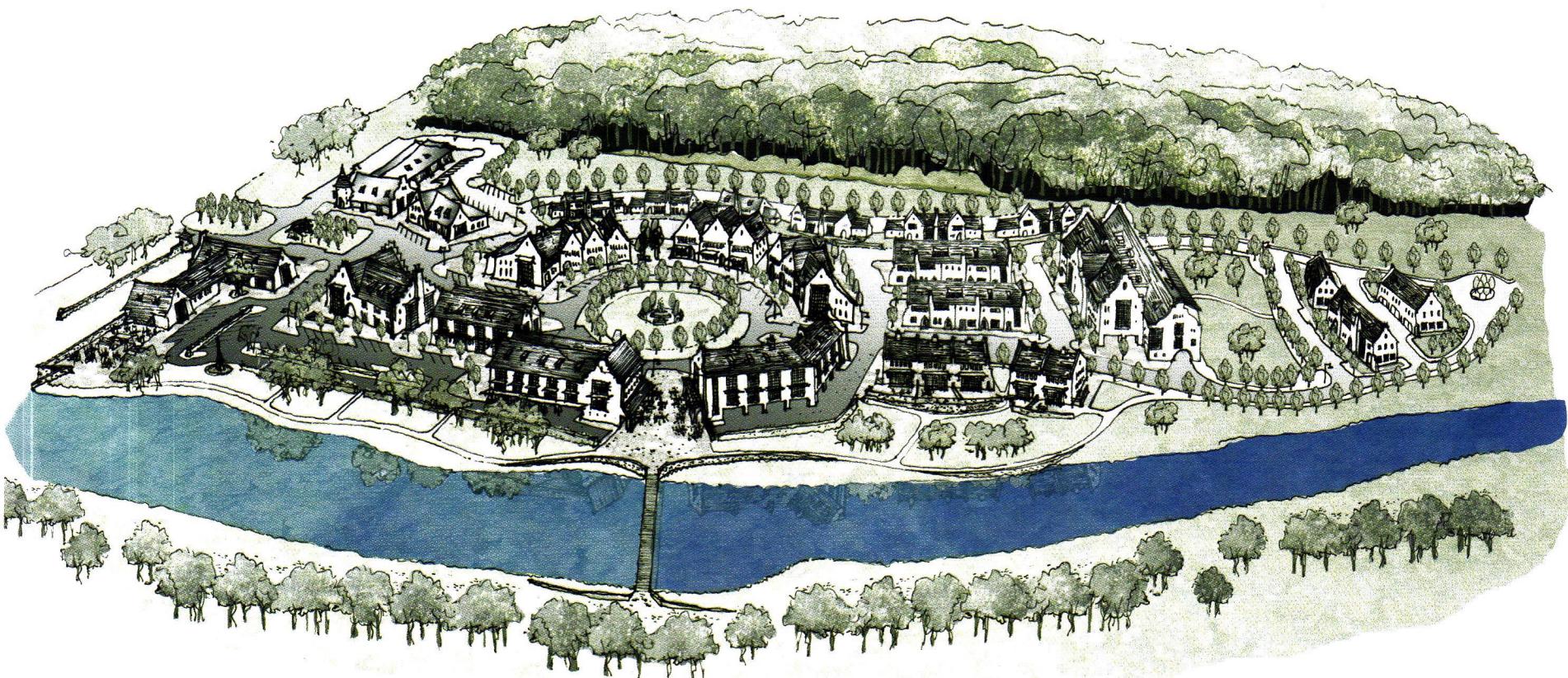
complicated building, but the residences are true to the elevations front to back, and they have garages in the back."

#### The Planning Process

Dungan and Nequette estimate that planning now comprises about 20 percent of the firm's work, emphasizing that they approach it from an architectural perspective. "We see it in three dimensions – we sketch the village or the streetscape and then determine what size lots are needed to pull it off," says Nequette. "It's not a process of looking at it from a birds-eye view and drawing roads. Probably the best influence is Frederick Law Olmsted. He was creating scenes – he sketched scenes and then designed the plan to create that scene. It's no different from the way that we approach planning."

"I do feel that we have a certain ability to visualize, and I think vision is important," says Dungan. "I don't see it as a process of laying the roads out and then sticking buildings in the leftover spaces – it's a process of conceiving it at one time in a three-dimensional way."

Dungan Nequette has brought that vision to bear in planning several recent developments, including Edenton Village, in Birmingham; Creekside of Auburn, in Auburn, AL; Silverrock Cove, which is on Smith Lake in Cullman County, AL; and Chanticleer, a French-inspired development in Montgomery that will be breaking ground in late 2007. As with all of the firm's work, the user's experience is paramount to the planning process. "Whether it's a custom house or a community master plan," says Nequette, "we conceive of the experience we want the user to have in a space, whether it's inside or outside, and then create the environment, create the experience." ■



The plan for Chanticleer, in Montgomery, was inspired by French design traditions; Dungan describes it as having a certain randomness of intersecting roads that is reminiscent of Paris. Rendering: courtesy of Dungan Nequette Architects



Duany Plater-Zyberk & Company's Seaside development in Florida was built to be a place for a range of incomes. That goal turned out to be elusive. Prices for housing there, even for very small units, range from \$600,000 to millions of dollars.

*Photo: Alex S. MacLean / Landslides*

# New Urbanism's Holy Grail

Diversity and affordability are conspicuously absent in many New Urbanist developments. By Emily Talen

*Within neighborhoods, a broad range of housing types and price levels can bring people of diverse ages, races and incomes into daily interaction, strengthening the personal and civic bonds essential to an authentic community. — CNU Charter principle XIII*

A recent survey of the affordability of a sample of 152 New Urbanist developments or Traditional Neighborhood Developments (TNDs) from around the country revealed that 90 percent of them would not be affordable to someone making the average teacher's salary for a given locality. This is unsurprising, as two decades of New Urbanist developments have demonstrated that providing a quality public realm, a mix of unit types, good walkability and community facilities can quickly result in housing priced out of reach of the very mix of society it was intended to foster. This situation forces all of us to confront a basic malfunction in American city design: good urban places often fail to be inclusive.

This lack of social integration in New Urbanist developments is a major problem. After all, New Urbanism was the movement that vowed to do something about concentrated poverty by creating mixed-income neighborhoods. It was this group that was pushing the idea that diversity is essential for good urbanism, and that the concentration of poverty in the inner city and the spread of affluent, homogenous suburbs at the periphery are two sides of the same coin. It was — and still is — an admirable, socially progressive idea, but now the time has come to take stock of where this idea is going and to consider whether the present situation of building walkable places that exclude low- and even middle-income groups can be turned around.

Empirical conditions make this imperative, because affordable housing is in a state of crisis in the U.S. This is based on the twin facts that the number of families with critical housing needs has increased and the number of available affordable units has decreased. The 2005 report on housing affordability released by the National Low Income Housing Coalition states that "the vast majority of American renter families (81 percent) live in counties in which a two-bedroom apartment at the Fair Market Rent is unaffordable to a family with two full-time minimum-wage earners." Statistics about the problem of affordable-housing options for the "work force," let alone poor people, are stated every day by hundreds of organizations analyzing similar sets of numbers. The conclusions are always the same: it is becoming extremely difficult for people to find decent housing at affordable prices. Unfortunately, and ironically, New Urbanism is seen by many in the housing field as being part of the problem, not the solution.

## Whose Problem?

Since there are no easy solutions, the simple idea of maintaining a neighborhood for "a broad range of housing types and price levels" quickly devolves into a fight over who is supposed to pay for affordable housing. New Urbanist developers are unhappy about being the ones to bear the cost via inclusionary zoning policies. Inclusionary zoning advocates counter this by stating that the increases in densities that New Urbanist developers enjoy should only be given with a commensurate promise of affordability. Some

say the problem is too much regulation, while others say the problem is not enough regulation. Some dream of a design response, whereby affordability is "designed in" and policy requirements become unnecessary. Some care only about keeping costs down, regardless of design or neighborhood context. Some argue that residents of New Urbanist communities should never be prevented from realizing the profits their investment in New Urbanism is likely to yield. Others say that that is an indication that designing for diversity can never hold.

Everyone involved in this debate needs to make sure that they understand one simple reality: Affordable housing in highly desirable locations (like New Urbanist TNDs) goes against the basic principles of land economics in the U.S. As a result, affordability and TNDs are at odds in a free market. And if the neighborhood is walkable, beautiful and well serviced by stores, schools and transit, demand for such places will quickly escalate housing costs and turn the neighborhood white and affluent. Affordable housing in desirable locations requires skimming off the top and redistributing wealth in some form. In Europe that may be the most normal thing in the world, but in the U.S., it's un-American.

## The Elusive Solution

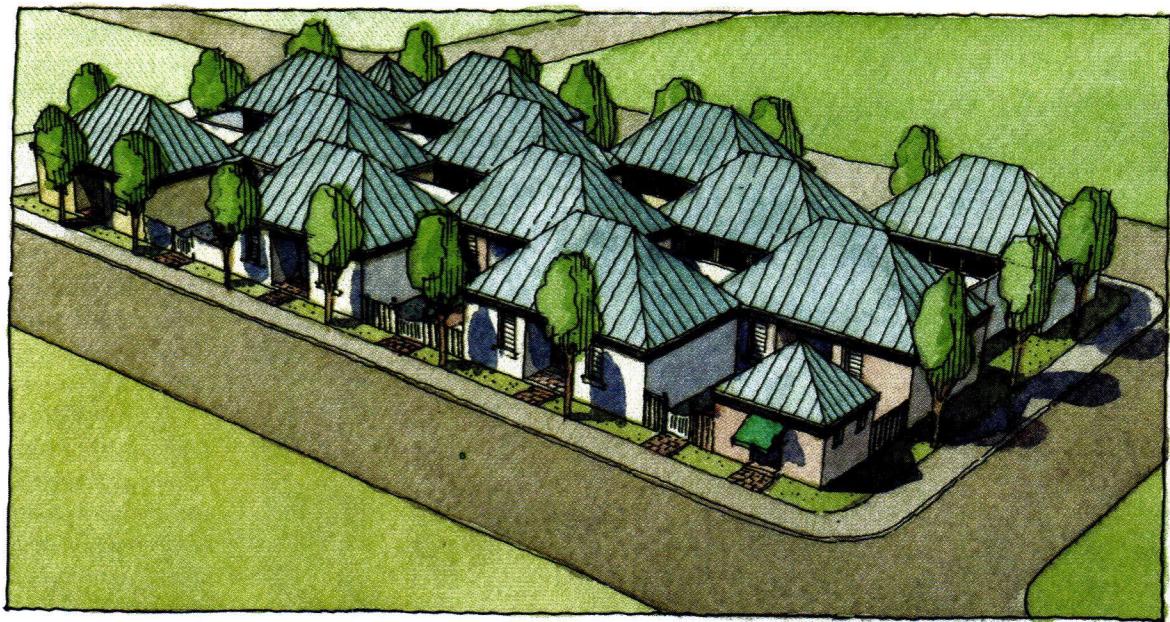
To avoid the messy debates over wealth redistribution, many New Urbanist architects and developers take the minimalist response, dreaming of a design solution to the problem — "let the market address affordability,"



The Katrina Cottage is one of the affordable housing ideas that came out of the New Urbanist post-Katrina Mississippi Renewal Forum, a planning charrette held in Biloxi, MS, just weeks after Hurricane Katrina struck. This one was designed by New York City-based architect Marianne Cusato, and is currently being sold as a complete package by Lowe's Home Improvement. *Photo: Jeffrey K. Bounds*



New Urbanist architects have been innovators when it comes to the design of affordable housing. DPZ's innovative "carpet housing," at Rose Town in Kingston, Jamaica, is both affordable and beautiful. From the street, the dense, attached housing looks like single-family homes, but it is actually attached multi-family housing. Photos: courtesy of Duany Plater-Zyberk & Company



they say. Their view is that it is enough for New Urbanism to construct the proper physical parameters of urbanism. It is, after all, a design movement. The main objective should be to prepare the "inaugural condition" (a term used often by Andrés Duany), a condition that will eventually, it is hoped, evolve into diversity by virtue of its having laid down the proper forms and patterns believed to be most conducive to it.

The Katrina Cottage is one design solution. Accessory units over garages are another. Manufactured housing, use of innovative materials, alley apartments, granny flats, carpet housing and various other ways of fitting units into all sorts of tight or forgotten spaces are proposed. These are all good ideas, but if the context and location of these dwellings is not considered or provided for, the logic of New Urbanism is violated. In New Urbanism, the value of place is not the individual home, it is its context: the beautiful public realm, the access to stores, the civic infrastructure and the safe eyes-on-the-street neighborhood. These conditions ride with the land, not the individual unit. The source of increasing housing cost is therefore land cost, not unit cost. It is demand driven, not supply driven. Putting a manufactured house on a lot in Santa Barbara will never make it affordable.

Any economist will tell you that the only way to achieve affordable housing through market mechanisms is if there is an oversupply. Housing developers, on the other hand, are not keen on pursuing oversupply. They want tight supply precisely because they want to keep demand high. Therefore, the solution of enticing developers to saturate the market to the point that housing in walkable neighborhoods can be kept affordable is not likely to succeed anytime soon.

New Urbanists are thus forced to confront the paradoxical nature of their goals: amenity-rich places command a high price. The laws of supply and demand, together with weak affordable-housing subsidies, have ensured a lack of real diversity despite the inclusion of mixed housing types.

So what's the solution? Can we ever accomplish the goal of building walkable, compact, diverse and affordable neighborhoods? Can we insist on civic quality and keep it within reach of all classes? I think there are at least two things the New Urbanists can and should be doing. In many cases, they already are.

### Advocacy

First, New Urbanists need to "turn up the volume" on the issue generally, especially among developers. Let developers know that simply building the right container, if it is only for wealthy people, does not produce New Urbanism. It produces a nicely designed enclave for wealthy people and nothing more. The job of New Urbanism is to make sure that

social diversity stays front and center as a goal in American city-building of all kinds, from new greenfield projects to infill developments.

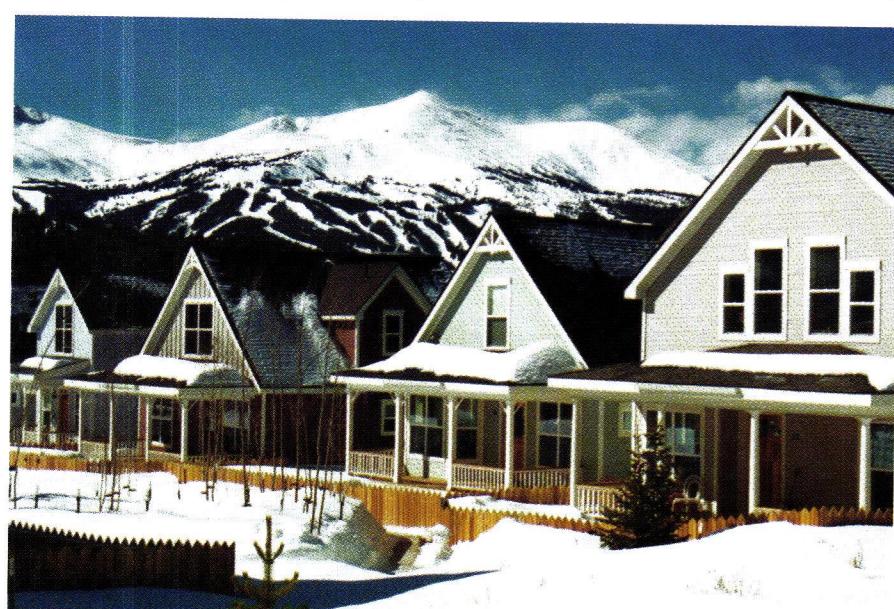
This does not mean that the New Urbanists need to be the ones creating new types of affordable-housing proposals or programs. The special role of the New Urbanists is that they are the ones working on the issue of affordable housing within the context of walkable neighborhoods. There are no other groups as dedicated to the connection between neighborhood, design and social objectives. The importance of context is what the New Urbanists were born to promulgate. Organizations like Policy Link and the Institute for Community Economics are developing the program particulars, figuring out the most cost-effective ways for developers to build affordably and figuring out how to involve the non-profit sector. The Urban Land Institute just developed a Toolkit for developing workforce housing that reviews a wide variety of planning and regulatory approaches. And local planners and housing advocates are by now well-schooled in the political battles that need to be fought – getting the "sticks" and the "carrots" passed in their local communities and trying to make these programs and policies palatable. The special role for the New Urbanists should be to support all of these efforts by sensitizing the development community to the need for affordability and the need to partner with the various policies, programs and strategies that it requires.

Policy makers also need sensitizing. In much the same way that the New Urbanists have infiltrated and worked to redress the regulatory requirements in the transportation field, they can connect with affordable-housing advocates to institute better design standards. It has been noted, for example, that tax-credit financing in some states mandates designs that run counter to walkable urbanism. And as policy makers envision new strategies for increasing the supply of affordable housing, New Urbanism can help them factor in the essential role of neighborhood context. For example, Cook County in Illinois is promoting an Affordable Housing Action Plan that involves preserving 75,000 affordable rental units by 2020. Its basic strategy is to ensure that properties that are currently affordable (they may be HUD-regulated or tax-credit properties) don't become prohibitively expensive when their assistance runs out. This is the kind of program that New Urbanism could assist: What is the neighborhood context of these units? What could be done to ensure the units also have walkable access to what is needed for daily living? How is new, adjacent development kept compatible? What kinds of code revisions are needed to help these units stay well integrated from a design point of view?

Here are some other specific ideas about how New Urbanists can "turn up the volume":

- Institute a certification process for New Urbanist projects, whereby projects are denied certification if they fail to be inclusive.
- Sponsor regular conferences that put social-policy advocates and urban designers in the same room and focus on ways each group can help the other.
- Invite housing advocates to Congress for the New Urbanism (CNU) conferences and make sure they are fully engaged with New Urbanist leadership.
- Ask CNU's membership to fund a demonstration project that could be used to work through the ins and outs of creating a truly socially diverse New Urbanist community.
- Award any New Urbanist development that meets its social diversity objectives.
- Keep track of New Urbanist progress in meeting social diversity goals by setting quantifiable measures: How is the market behaving in terms of providing affordability and housing for a range of incomes in New Urbanist developments? Can we find evidence that as the market provision of New Urbanism grows in some regions so does its ability to retain affordability for a range of people? Within what specific contexts – regions, financial schemes, amenity packages – is the mix most likely to sustain?

Then there are the success stories to herald and emulate. Of the 450-plus neighborhood-scale New Urbanist projects in the U.S. in various phases of development, possibly 15 to 20 percent of them make use of some sort of government or quasi-government program in order to incorporate affordable housing. This includes, most notably, Housing and Urban Development's HOPE VI projects. New Urbanists should investigate what projects



Some New Urbanist projects are exemplary at making sure their developments contain a range of housing prices. The innovative Wellington Neighborhood in Breckenridge, CO, keeps units affordable by having deed restrictions on 80 percent of its units. Appreciation of the units is limited to 3 percent per annum or the percentage increase in Area Median Income, whichever is greater. Photo: courtesy of Poplar Wellington, Inc.



**There is no problem keeping places both walkable and affordable if government subsidies are involved.** New Urbanists have been highly adept at designing federally subsidized mixed-income developments for the HOPE VI program, like the Martin Luther King Plaza Neighborhood Revitalization project in Philadelphia, PA, by Silver Spring, MD-based architect and planner Torti Gallas and Partners. Photo: Steve Hall/Hedrich Blessing; courtesy of Torti Gallas and Partners

have been most successful in combining programs to produce stable, mixed-income developments. A lot can be learned by interviewing successful mixed-income developers and consolidating the lessons learned. There still isn't good information on current mixed-income New Urbanist projects, how they are structured financially, what subsidies they have made most use of, what groups they have partnered with (CDCs, land trusts, etc.) and how, and whether, things might have been done differently.

### The Complexity of Diversity

New Urbanists also have a critical role to play in insisting that affordability not be viewed simplistically. Charter principle XIII is no simple matter. Maintaining a mix of income, ages and races and ethnicities is not just about figuring out which housing assistance program to push for. Fitting a diverse group of people into one neighborhood requires thinking about what each group needs and how those diverse needs can be sustained in a walkable environment, not to mention a consideration of how the diverse groups are supposed to get along, how its residents are supposed to work together to make the neighborhood collectively effective and how the neighborhood is supposed to maintain itself in the long term.

Diversity in the context of New Urbanism is therefore not just about government subsidies for poor people (although that is one important aspect) – it is much more fundamental. At the neighborhood scale, a range of people need to live in proximity to each other to create the kind of social complexity, varied patterns of land use, varied activity patterns and localized economic interdependencies that urbanism, to be successful, requires. This is the lesson New Urbanists learned and absorbed from Jane Jacobs.

When it comes to housing affordability, New Urbanists have a unique perspective to offer that goes well beyond the simple provision of housing as a discrete commodity. Most importantly, affordable housing in New Urbanism is seen within the context of neighborhood design, where pedestrian quality, the provision of public space and walkable access to services become an essential part of the affordability equation. HOPE VI amply demonstrated the potential of New Urbanism to foster livable, mixed-income neighborhoods. There, the emphasis was on mix rather than any one form of housing by itself.

This focus on context provides a way of making socially mixed places desirable. One of the tragedies of affordable housing in this country has been the inability of people to accept such housing in their neighborhoods. Neighborhood preservation efforts are often little more than attempts to keep poor people out. New Urbanism can provide models that show that inclusive neighborhoods are desirable neighborhoods – that providing for low-income households in affluent places can indeed work. If low-income people need to engage in income-generating activities in their homes – small businesses like appliance repair or tailoring – New Urbanism can help show how design can be leveraged to make those kinds of activities perfectly acceptable in a neighborhood

context. New Urbanists can demonstrate how a neighborhood that is open to a range of groups translates to improvements in neighborhood services for all groups; how a mix of uses that is good for the economic vitality of a neighborhood adds interest and opportunity for every resident; how diversity can help stimulate an expanded set of locally-based social networks, which may be viewed positively by many residents. And they can show the practical benefits: Diverse people are more likely to have diverse schedules, thereby increasing the ability of the neighborhood to informally patrol its streets at all times of the day. And they can argue that if a community wants to retain affordability for its children, the workforce and the elderly, and not have them segregated in low-income sections of town, they are going to have to help support neighborhood-level diversity.

The New Urbanists have had some success pushing the idea that affordability is not only about a rent or a mortgage – it is also about access to resources, especially public transportation. They have argued that if people are able to live close to where they work, shop and go to school, they will save money. This does not increase affordability of housing per se, but it does provide a different kind of metric for determining how families ought to be calculating what they can afford. It elevates the importance of living close to services – in other words, living more sustainably. It draws attention to the fact that innovations like location-efficient mortgages and the elimination of parking requirements for downtown housing can help people move to more walkable, centrally located neighborhoods.

### Keeping Ideals Alive

It is essential for everyone involved in the arduous task of making places both walkable and inclusive that they not lose hope. They should realize that we have not been at this for very long. It's not like we have been struggling for centuries to build the socially inclusive neighborhood or community – a physical infrastructure that could actively support the highly pluralized society we are. As of yet, there is no justification for throwing in the towel. It is a relatively new kind of challenge. Cities of old allowed rich and poor to live side by side, but social distance was maintained through a myriad of social protocols. For a century, we have been breaking those controls down, through civil rights, worker's rights, women's rights and gay rights. We are essentially looking for the physical city that sustains the gains in social equalization. Unfortunately, social mobility has been increasingly equated with spatial distancing, and the form of contemporary cities has only made it that much easier to separate rather than integrate. At its finest, New Urbanism is our best hope for trying to thwart that insipid spatial logic.

New Urbanists can not afford to be ambiguous about achieving their affordability goals. They can not continue to measure their success on the basis of form only. Every time there is a project bearing the name "New Urbanism," there should be an assessment of its inclusiveness. Getting the project to be inclusive will involve implementing a whole range of strategies, from the involvement of non-profit developers and community trusts to the need to cut through red tape and eliminate regulatory barriers. If New Urbanists want to adhere to their charter and its eloquent goals, they will have to break with their design-centric past and delve into the messy business of building – and getting – places that are truly inclusive. New Urbanists must come to see real diversity as essential to giving weight and substance to the beauty of their designs. ■

*Emily Talen is a professor in the Urban & Metropolitan Studies Program at Arizona State University, where she teaches courses on New Urbanism. Her forthcoming book, Design for Diversity: Urban Design for Socially Mixed Neighborhoods, will be published by Architectural Press in 2008.*



Oakland, CA-based Pyatok Architects, Inc., has been at the forefront of designing for the needs of low-income people. The firm, which designed the Gateway Commons in Emeryville, CA, has been focusing specifically on the ways in which income-generating activities can be successfully integrated into a development. Photo: courtesy of Pyatok Architects, Inc.



# New Shot for Shotgun

The Traditional Building Conference and Exhibition, the Preservation Resource Center of New Orleans and architect David P. Dillard combine to restore a hurricane-battered house in the historic Holy Cross neighborhood of New Orleans, LA.

When Hurricane Katrina made landfall on August 29, 2005, it devastated the city of New Orleans. Subsequent flooding from the failure of many of the levee systems then exacerbated the destruction. Less than a month later, on September 24, Hurricane Rita hit the area. Combined, the storms destroyed more than 275,000 homes and 18,000 commercial and public buildings statewide. Since the devastation, reconstruction has been slow but progress is being made as the region embarks on the largest housing program the country has ever seen.

Numerous design professionals, government and non-profit agencies and others are joining together to aid in the rebuilding process. Restore Media's Traditional Building Exhibition and Conference, together with the Preservation Resource Center (PRC) and architect David P. Dillard, both of New Orleans, are combining their talents and resources to restore a ca. 1870 double-shotgun house in New Orleans' historic Holy Cross neighborhood. Dr. Eugene Cizek, Ph.D., FAIA, served as the initial preservation advisor for the project.

Holy Cross, located along the Mississippi River downriver from the French Quarter, was hard hit by the storms, affected both by the heavy winds and flooding from breeches in the Industrial Canal levees. A neighborhood of mostly single-family houses that date from the mid-19th to the 20th century, Holy Cross was home to low- and middle-class residents. Many of them have not returned, and the vacant houses are prone to decay, fire, squatters and theft of their architectural elements.

By restoring one house in the Holy Cross neighborhood, the team hopes to renew interest in the area and be the impetus for the maintenance and restoration of other houses in the city. "The project demonstrates how the city's damaged historic fabric can be preserved and brought back to life despite the ravage of Hurricane Katrina," says Eric Peterson, director of the Traditional Building Exhibition.

The team first discussed the project in 2006 when Stephanie Bruno, director of the PRC's Operation Comeback program, led a tour of the devastated areas, showcasing the number of properties the PRC had acquired in Holy Cross after hurricanes Katrina and Rita. The PRC had acquired the house in 2005 to ensure that it wouldn't be demolished. "Operation Comeback, which was founded in 1988, promotes the purchase and renovation of vacant historic properties," says Bruno. "And this house could be one of the oldest homes remaining in this area of the neighborhood."

The house, at 4804 Dauphine Street, occupies a 60x100-ft. corner lot with access to the Mississippi River levee and dramatic views of downtown. But even before Hurricane Katrina devastated the city, the house was a shadow of its original self. Years of alterations had resulted in the replacement of its wood

windows with aluminum units and its original wood front-porch columns with steel posts. Originally a four-room cottage with a two-room accessory building, the two structures were later combined to form a four-room-deep double shotgun. "The buildings were once separated by a porch," says Dillard. "We could tell that the house had been changed by the newer materials found in that section." The team accessed Sanborn maps that show how the house was situated on the site and how it changed over time. Information was also gleaned from aerial photographs and an old survey.

When Hurricane Katrina hit, flood waters from the Industrial Canal inundated the neighborhood and the finished floor of the Dauphine Street house lay under 3 ft. of water. While the floor structure remained intact, the water caused damage to the flooring, doors, wood wainscoting and electrical boxes. The winds uprooted a 60-ton pecan tree, which fell onto the roof, splitting it open.

Since the house had lost much of its original detailing, the style of the home was not clearly evident. Dillard surmises that it was probably Greek Revival rather than Victorian, which is common in the area. It is framed in fir barge board, a type of wood that was salvaged from barges that carried goods down the Mississippi River. The barge board, measuring 12 to 24 in. wide and approximately 1½ in. thick, serves as both the structure and the enclosure. "It's not only economically efficient because it's a salvaged material," says Dillard, "but it also served as a very good material for a hurricane-prone area. Because of its thickness, barge board is virtually projectile proof. And the vertically arranged boards have a unique feature – when the wood was used for a barge, the knot holes were plugged with wooden pegs, which can still be made out on the interior of the house."

The exterior walls were covered with lapped wood siding and the interior walls are a mixture of exposed, lime-wash-finished and wall-papered barge boards. Dillard assessed what original materials could be salvaged; they included the fir barge-board siding; the portion of rough-textured, large-dimension cypress roof framing that was not damaged; and the heart-pine flooring. Original detailing – including wainscoting and other molding, wood window sashes and frames, fireplace mantels, a decorative wood panel front door with a transom, interior door frames with transom windows, tongue-and-groove wood ceilings and exterior wood weatherboards – is in the process of being repaired and reused whenever feasible. "The original fabric of the building will be preserved to the greatest extent possible," says Peterson.

For areas that needed repair, Dillard specified reclaimed lumber or synthetic materials where compatible with the original fabric. "We viewed this as a preservation project," says Dillard, "but we needed replacement materials in some instances and decided to use some synthetics." The roofing has the appearance of slate, but it is in actuality ceramic tile; the columns, which replicate the originals, are polymer resin/glass fiber and not wood. A small amount of insulation



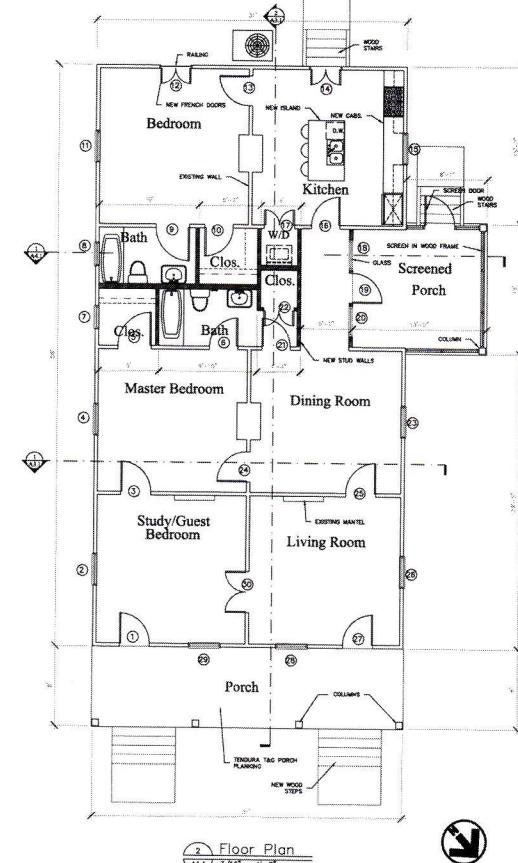
Washington, DC-based Restore Media's Traditional Building Exhibition and Conference, together with the Preservation Resource Center (PRC) and architect David P. Dillard, both of New Orleans, are combining their talents and resources to restore a ca. 1870 double-shotgun house in New Orleans' historic Holy Cross neighborhood. It is slated for completion in October 2007.



The house was hard hit by Hurricane Katrina in 2005: The hurricane-strength winds uprooted a 60-ton pecan tree, which fell onto the roof, splitting it open.



Above: Flood water rose to 3 ft. above the finished floor, creating quite a mess and damaging the flooring, wood trim and electrical boxes.



Right: The Holy Cross house will feature two bedrooms, a study/guest bedroom and two full bathrooms. A screened porch, which will be built to the side of where an open-air porch originally stood, refers back to the latter.

was installed and new systems consistent with contemporary codes were introduced.

A new floor plan was developed to marry the original house and accessory building while also addressing the memory of the former. "The PRC was instrumental in coming up with the initial floor-plan design," says Dillard. "We reclaimed the area that used to be a porch for service functions. By turning the porch into closets and [two full] bathrooms, the original room volumes and proportions could be retained." To symbolically express the space between the original house and its accessory building, the team designed a screened porch for the area just northwest of the old porch.

The accessory structure now houses a bedroom and a kitchen and the front four rooms are now a living room, dining room,

study/guest bedroom and master bedroom. The non-original shed addition to the rear of the building was removed and original doorways at the rear elevation were restored.

The house will serve as a demonstration project at the fall 2007 Traditional Building Exhibition and Conference. Held at the Ernest N. Morial Convention Center in New Orleans from October 17-20, the exhibition will incorporate seminars, workshops and tours of the Traditional Building Operation Comeback House. "We are excited to produce an event that will serve as a forum for the rebuilding efforts of New Orleans and the Gulf Coast," says Peterson. "The Operation Comeback House serves as an example of how an historic house and neighborhood can be devastated but not broken, and emerge with a restored past, as well as a vision for the future."

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Peachtree City, GA-based Historical Concepts designed this 5,561-sq.ft. residence in Spring Island, SC. When approached from the front elevation, the house presents a typical Greek Revival symmetry, but there are also subtle vernacular touches that introduce the region's Low Country style – a hand-crimped copper roof, operable louvered shutters and a pier foundation – which accommodate the shift to a predominantly Low Country appearance at the rear. Photo: courtesy of Historical Concepts

# The Best of Both Worlds

Greek Revival meets Low Country vernacular in Spring Island, SC.

**PROJECT:** PLANTATION HOUSE, SPRING ISLAND, SC

**ARCHITECT:** HISTORICAL CONCEPTS, PEACHTREE CITY, GA;  
JAMES L. STRICKLAND, AARON DAILY, CHRIS CARRIGAN,  
PROJECT TEAM

**INTERIOR DESIGNER:** RUTH EDWARDS ANTIQUES AND INTERIORS,  
HILTON HEAD ISLAND, SC

**LANDSCAPE ARCHITECT:** DON HOOTEN, DECATUR, GA

**GENERAL CONTRACTOR:** PINCKNEY BROTHERS, INC.,  
HILTON HEAD, SC

A successful marriage of architectural styles requires a deep understanding of each style and a high degree of confidence in the execution of the design. A Low Country Greek plantation house completed last year on Spring Island, SC, stands as a rare instance of success in this regard – a success attributable to the architects and planners of the Peachtree City, GA-based firm Historical Concepts.

Founded by James L. Strickland in 1982, Historical Concepts is a multi-discipline firm that utilizes traditional principles of architectural planning and design in new construction. With the creation of the clients' 5,561-sq.ft. house, the firm shows its signature skill of blending tradition and imagination. "One of the owners had grown up in Newnan, GA, a town with a lot of great old Greek Revival houses, and he would walk past these houses and think about how he would one day like to live in a similar house," says Aaron Daily, who led the design team for the project. "His wife, on the other hand, really fell in love with the architectural style of Spring Island, the Low Country coastal vernacular, which features a lot of porches, big openings and high ceilings."

Combining two styles that share some basic elements but are often articulated differently from one another was a challenge. Greek Revival is very symmetrical and formal, while the Low Country style tends to be just the opposite: asymmetrical and relatively informal. "We didn't want the house to have two completely different characters," says Daily, "but



The grand entrance is a study in two-tiered Greek Revival grandeur. All photos:  
Richard Leo Johnson / Atlantic Archives unless otherwise noted



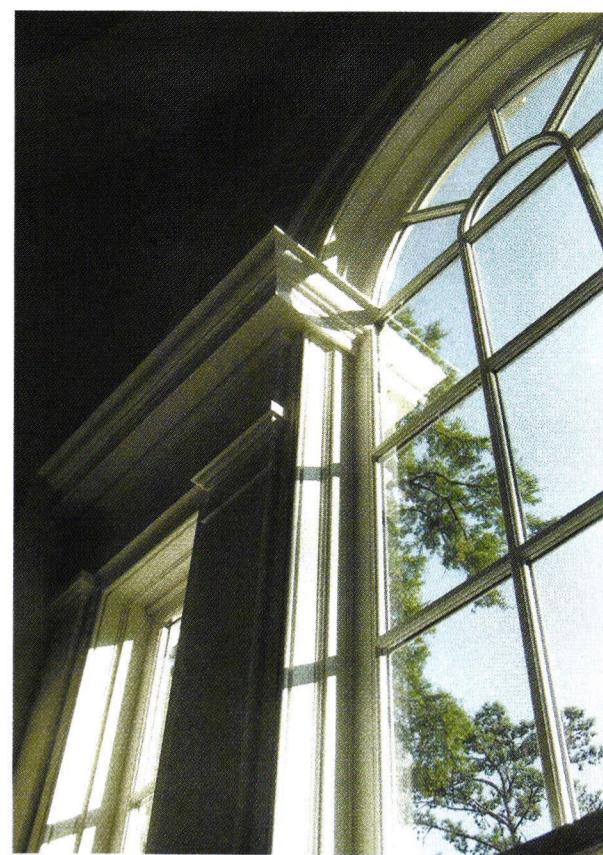
The rear of the house looks out onto the water, with informal spaces that belie the formality of the front elevation. Large porches are in-filled with screens or windows, serving as informal spaces: dining area, office and sleeping porch.

did want to create somewhat different feels to accommodate everybody's needs. Making a successful transition from formal to informal was perhaps the biggest challenge in designing this home."

The solution was as simple as it was inspired: different sides of the house were designed to express its varying styles. The front of the house is symmetrical, but the porches on the side and back break up the massing. When approaching the house from the rear, it is less formal, taking on more of the casual Low Country character.

The architectural elements also vary depending on their positioning. From the front, the residence is a textbook example of a grand Greek Revival home – meticulously symmetrical, with large windows, an elaborate door surround and a series of carefully placed columns. Yet even here, there are already quiet hints of the Low Country style, in the hand-crimped copper roof, operable louvered shutters and pier foundation.

A pier foundation is a Low Country staple, intended to improve ventilation through and under a house; here it also served to ease the house's blend of styles without detracting from the formality of the front elevation. "This particular foundation is actually a sealed, conditioned crawl-space," says Daily. "We wanted the open-pier look of the Low Country vernacular, but we sealed it in to deal with the humidity of the coastal environment." The pervasive humidity of that region also informed the selection of materials throughout the exterior. "Everything on the exterior of the house was chosen to reduce maintenance," says Daily. Historical Concepts used either synthetic materials – such as cellular PVC for the trim, which does not expand and contract as much as wood does – or



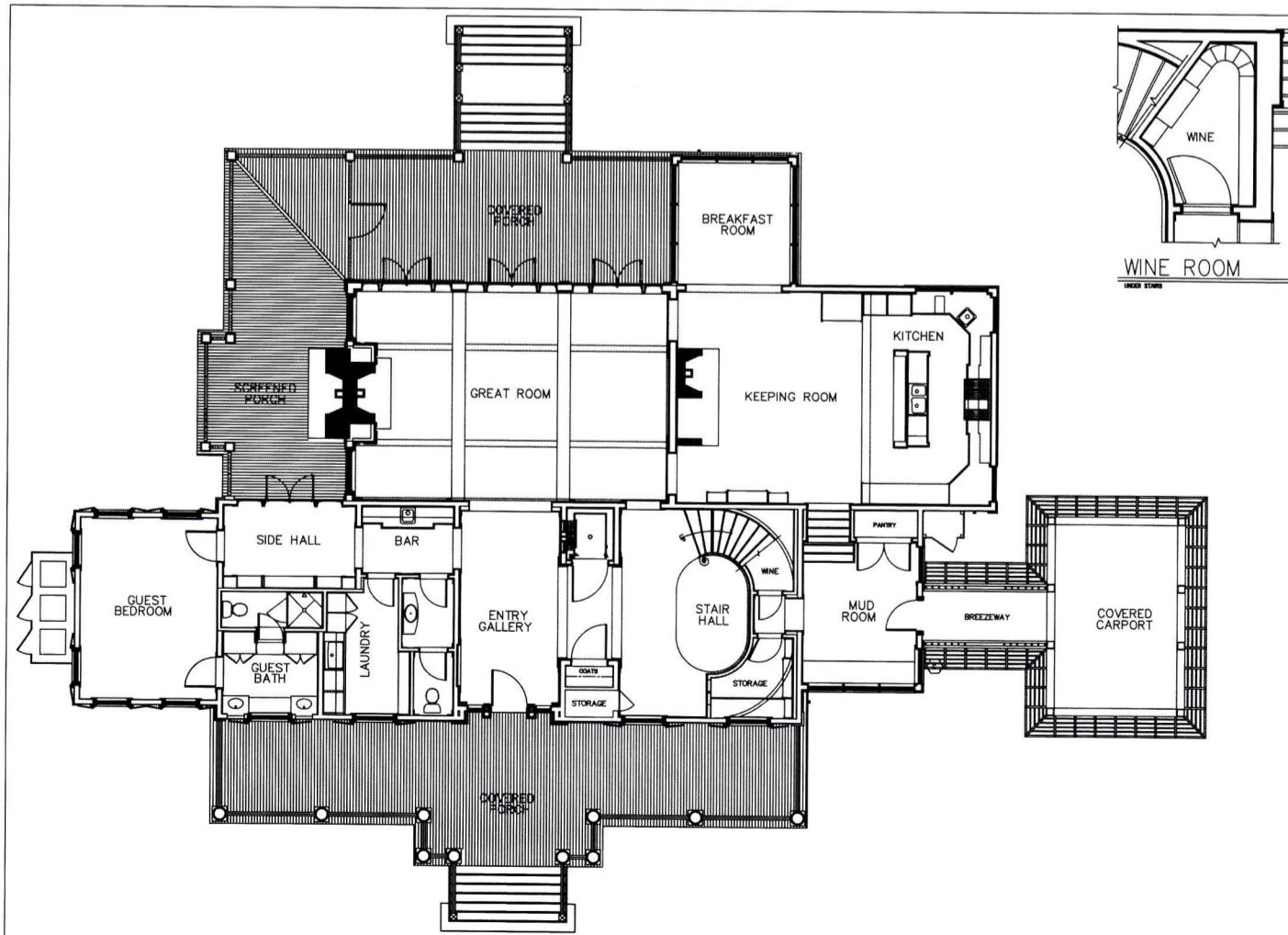
A true Palladian window floods the grand stair hall with light, further expressing the formality and symmetry of the Greek Revival style. Photo: courtesy of Historical Concepts

natural materials that are very resistant to decay and mildew, such as Ipe wood for the porch flooring.

The design of the house was also somewhat dictated by the existence of a guest house and garage that were already on the site. Given the existing structures and setback regulations, there was limited space remaining in which to place the house. Historical Concepts situated the house on one of the only locations available, a natural low spot on the site. "We were actually able to use that sunken spot to our advantage," says Daily, "by lowering the court in front of the house." The formality of the front façade called for proportions that would have put the home in conflict with local height restrictions. "By lowering the front court with an imperceptible slope, we were able to achieve both goals," says Daily. "We took what was a perceived negative and worked it to our advantage."

Accommodating the guest house and garage also brought up the issue of style. "The first design issue we had to deal with was how to design the site so that the existing structures, although secondary in stature, would still complement the new home and the overall compound," says Daily. Rather than try to match the existing style, Historical Concepts designed the main house separate from influences from the outbuildings. The firm then used complementary exterior paint colors to update and tie in the guest house and garage with the main house. The firm also collaborated with landscape architect Don Hooten of Decatur, GA, to slightly shield the outbuildings and focus attention on the house.

The house's initial impression of grandiosity is evoked not only by its elegant Greek Revival formality, but also by its "fictional" history. This



The main level consists mostly of communal spaces, such as the entry gallery, a large living and dining room and a kitchen and keeping room. Note that porches make up about a third of the first floor. Floor plan: courtesy of Historical Concepts



This small foyer space with its deep elliptical casing provides a frame for the impressive stairway. At left and right are detailed panels that conceal an elevator and a coat closet.

impression was carefully worked into the house's design, with wings on either side that are suggestive of sympathetic additions that had been built onto the residence over the years. The back porch appears to have "originally" spanned the entirety of the rear façade, with portions filled in with either screening or glass as the requirements for the home changed over time. "That's very characteristic of how we approach the design – especially with a large home like this one," explains Daily. "Our goal is always to create a new house that looks like it's been there for a long time, and one of our strategies, which we call 'generational architecture,' is to create the look that the house might have been added to or modified over time, through the use of varying materials, varying scales and slight variations in style."

The generational-architecture strategy was also employed on the interior to enhance the blend of Greek Revival and Low Country styles. "As you move from the front of the house towards the rear, there are elements that tend to get a little less formal," Daily notes. The stair hall is formal, as is the great room in the back, but as one moves into the den or the hearth room and kitchen, the spaces are softened and more relaxed. It again steps down in formality from the kitchen to the mudroom.

The most interesting use of generational architecture is the story surrounding three chimneys that come from the great room and the screened

porch on the side. In an original design, the flues came up right through the master bathroom and took up a lot of space, so Historical Concepts decided to split them to go around the shower in the master bathroom. "We incorporated some of the chimney," says Chris Carrigan, a member of Historical Concepts' design team, "again playing into the idea that the porch had been filled in to accommodate a large master bath, and therefore the shower had to be built around the existing brick." This also allowed Historical Concepts to keep the chimneys symmetrical along the front elevation.

Contemporary technology is integrated without compromising the house's traditional design features: There is an elevator, but it was incorporated in such a way that it is essentially concealed behind paneling. "The general contractor, Pinckney Brothers of Hilton Head, SC, is a family team of craftsman who are skilled at executing even the most challenging details," says Daily. "The carpenters did a spectacular job of cutting all the trim and working with the hinges to make them as invisible as possible."

Completed in 2006, the Spring Island residence satisfies not only the needs of the clients but also regional building restrictions, the physical limitations of the site and the character of pre-existing structures. It is also a rare happy marriage of Classical formality and vernacular informality. — Nicole V. Gagné



Above: This screened-porch area, which features a working chimney as well as overhead fans, is a casual space of relaxation for all seasons.

Left: The office, located at the rear of the home, also serves as a guest bedroom. Its interior bespeaks the casualness of Low Country design, here trimmed in wormy chestnut and with windows in place of an expanse of wall.

# Production Design

A new traditional neighborhood development in Warwick, NY, showcases the versatility of production houses.

**PROJECT:** EDENVILLE PRODUCTION HOUSE,  
WARWICK GROVE, WARWICK, NY

**ARCHITECT:** DONALD POWERS ARCHITECTS,  
PROVIDENCE, RI; DONALD POWERS, AIA,  
PRINCIPAL IN CHARGE; DOUGLAS KALLFELZ, AIA,  
PROJECT ARCHITECT

**DEVELOPER:** WARWICK GROVE COMPANY, LLC,  
AN AFFILIATION OF LEYLAND ALLIANCE LLC, TUXEDO,  
NY, AND TARRAGON CORPORATION, NEW YORK, NY

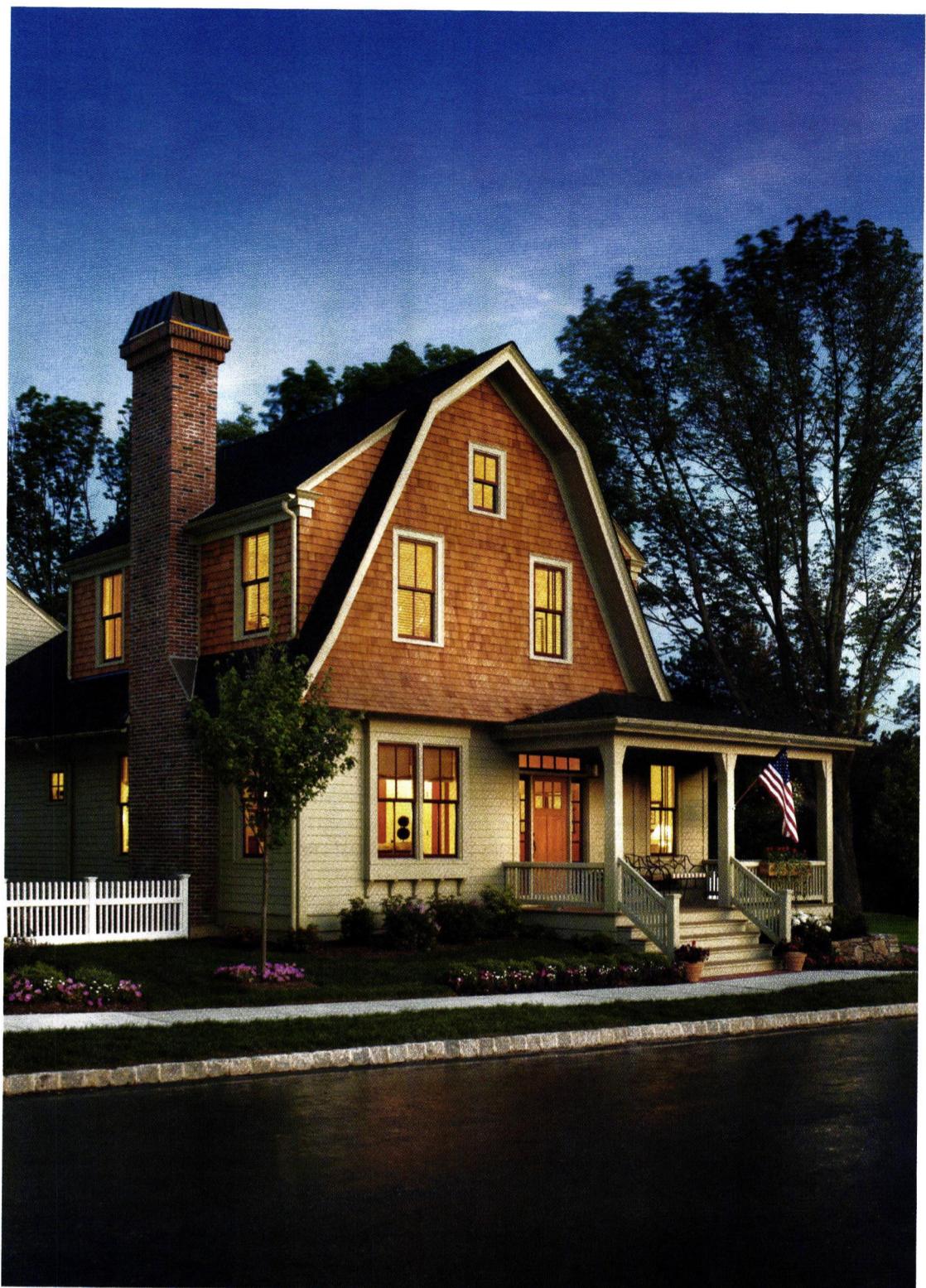
**W**arwick Grove in Warwick, NY, is a new traditional neighborhood about 55 miles north of New York City. Designed for active older adults, the development is part of a village that already offers an array of shops, galleries, restaurants, walkable streets and a mix of architectural styles in the heart of the Hudson Valley.

The master plan for Warwick Grove, a New Urbanist Traditional Neighborhood Development (TND), was created by Duany Plater-Zyberk & Company of Miami, FL. It calls for approximately 215 units with a mix of styles and sizes, ranging from single-family homes to townhouses and elevator-served condominiums. Following TND guidelines, the development emphasizes the community as much as the individual home, with a village green, post office and community center.

A number of the new traditionally styled single-family production homes have been designed by Donald Powers Architects (DPA) of Providence, RI. The firm specializes in TND planning and moderately scaled traditional homes, and has designed other production models for the community.

DPA has, in fact, designed the majority of the homes in Warwick Grove. "There are eight different floor plans for the single-family detached homes of Warwick Grove, each with three or four renditions in different styles and different looks," says Powers. "A whole street often represents only three different floor plans, but there's a lot of variety because of the different options available with each plan. One of our challenges was how to achieve the variety you would see in a traditional neighborhood. We have been able to do that by designing several different styles for each of the floor-plan types."

"The Edenville represents one of the floor-plan types. Within that type, several styles are available: Georgian, Federal and something we call American Cottage. The simplest style is the Federal with stacked, often symmetrical windows, Classical columns and the more restrained

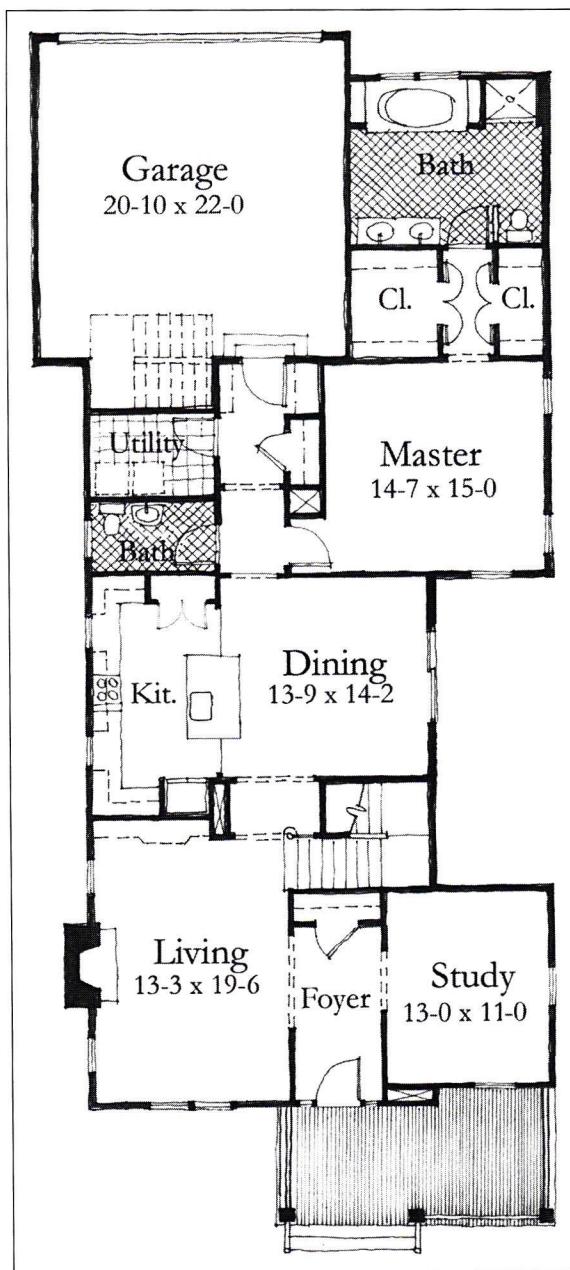


Designed by Donald Powers Architects (DPA) of Providence, RI, the 2,285-sq.ft. Edenville is one of several single-family production design models at Warwick Grove, a new Traditional Neighborhood Development in Warwick, NY, approximately 55 miles north of New York City. All photos: Herbert Studios



Above: The side yard provides a private place for sitting or dining. The homes are arranged so that each has its own outdoor space.

Left: To meet the needs of the active older-adult market, garages at Warwick Grove are attached to the homes. In the Edenville plan, an optional room can be built over the garage.



Above: Located at the front of the house, the 13½x19½-ft. living room reflects the attention to detail with its traditional wood mantel, millwork and built-in bookcase.

**Left:** The first floor of the Edenville incorporates living areas near the front of the house and a master bedroom and bathroom at the rear. The attached garage is also at the rear of the house. The house is designed around a side courtyard, instead of a traditional backyard, and also includes a generous front porch. *Floor plan: courtesy of Donald Powers Architects*

hallmarks of the style. The Georgian version employs more robust trim and columns. The American Cottage version offers a variety of different roof lines and materials and draws from the more casual and playful examples of Queen Anne and Shingle Styles seen in the area."

Other single-family models DPA has designed for Warwick Grove include the York, the Warwick, the Bellvale and the Pine Cottage. At approximately 1,855 sq.ft., the Bellvale is the smallest of these single-family homes, and the 2,285-sq.ft. Edenville is mid-sized. Like all of the homes in Warwick Grove, the Edenville is smaller than typical new suburban homes. "The Edenville is about two-thirds the size of a typical new suburban home," says Powers. "The rooms are all scaled exactly to what they need to be for the furnishings, and no larger. You can snug the room right up to the furniture and have a comfortable room that is not bigger than it needs to be."

"This market is downsizing, but there are certain things they don't want to lose — Grandma's hutch, for example. So the dining rooms are sized for the table, chairs and a little extra room for that heirloom piece that no matter how much they downsize they would not want to give up."

In accommodating the needs of an "active adult" market while maintaining a traditionally organized streetscape, DPA faced a number of design challenges. One of these was the market requirement of a first-floor master bedroom and bathroom instead of the more traditional second-floor bedrooms. Another was including an attached garage, instead of putting a

separate garage in the back of the house where it would typically be in an older neighborhood.

"The design of this house is an example of using traditional architectural language and syntax to solve a very contemporary problem," says Powers. "With the older active market, you have certain constraints in the floor plan that you wouldn't usually have in a traditional home."

"We took that modern program and married it to a traditional neighborhood. The challenge was to create a building plan that solves the contemporary problems with a building form that can make a very satisfying neighborhood. The plan can never be thought of independently from the street. A typical development with typical architecture sells only the house, but in Warwick Grove, the biggest 'feature' of this is, in fact, its neighborhood."

The compact, but open, floor plan carefully overlaps spaces to provide a balance of defined rooms and more open, flowing spaces. To balance public and private spaces, Powers put the public rooms — the living room, kitchen and dining room — at the front of the house, with the master bedroom and bath at the rear of the house. "We put the public rooms in the front of the house in all of our traditional neighborhood plans," he says, "where the activity and lights are visible to people on the street."

To solve the garage problem, DPA created a connective tail to the house. That generated a small courtyard off the side of the house, rather than the traditional backyard. This plan allows most of the living spaces — the



The open-plan kitchen/dining room at the center of the Edenville offers a view of the side courtyard.



The kitchen features a center island with a granite countertop.

A typical street in Warwick Grove shows the variety of houses and an active street life. An example of the Edenville is on the right.

kitchen/dining room as well as the master bedroom – to look out onto the side-courtyard space. “Our market may be downsizing, but they still want two or three bedrooms and an outdoor space, they just want them to be smaller,” says Powers. “So the plan is organized to defer to the intimate courtyard space on the side. We use the building volumes to create closure to that space and to define it as a private or semi-private space.”

Balancing the private space in the side yard is the public front porch. “This is a generous porch, almost 10 ft. deep,” Powers notes. “It is designed not just as an ornamental entrance to the house, but also as a place to sit. In a neighborhood like this, people like to sit on their porches. It seems to be a rule of compact neighborhoods that once you satisfy the need for private space with the courtyard, people are more willing to sit out in the public areas.”

Like the earlier models, the Edenville is designed to harmonize with other homes in the community and in the town and to fit on a small 45-ft.-wide lot. Powers explains that the volume presents a narrow frontage that is representative of traditional houses in small neighborhoods.

The Edenville features a flared gambrel roof, natural cedar siding and simple details to give the home a sense of history and permanence. The 2-ft.-deep rakes in the gambrel shape give the appearance of a one-story gambrel cottage with second-story shed dormers.

Perhaps the most unusual feature of the Edenville is that it is a production house, designed to be built quickly and economically. “Architects typically don’t want to work in the production environment,” says Powers. “As a firm, we are philosophically interested in it. We really want to apply intelligence and good design to an area that is completely ignored by our profession. So we simplified details in the plans to make the house buildable within the constraints and segregated trades of a production process. We were able to get character into a house faced with those constraints. Construction costs are approximately \$120 per sq.ft., compared to the typical \$175 per sq.ft.”

Developer/builder, LeylandAlliance LLC, of Tuxedo, NY, is not a newcomer to TNDs. Warwick Grove is the firm’s third project, following East



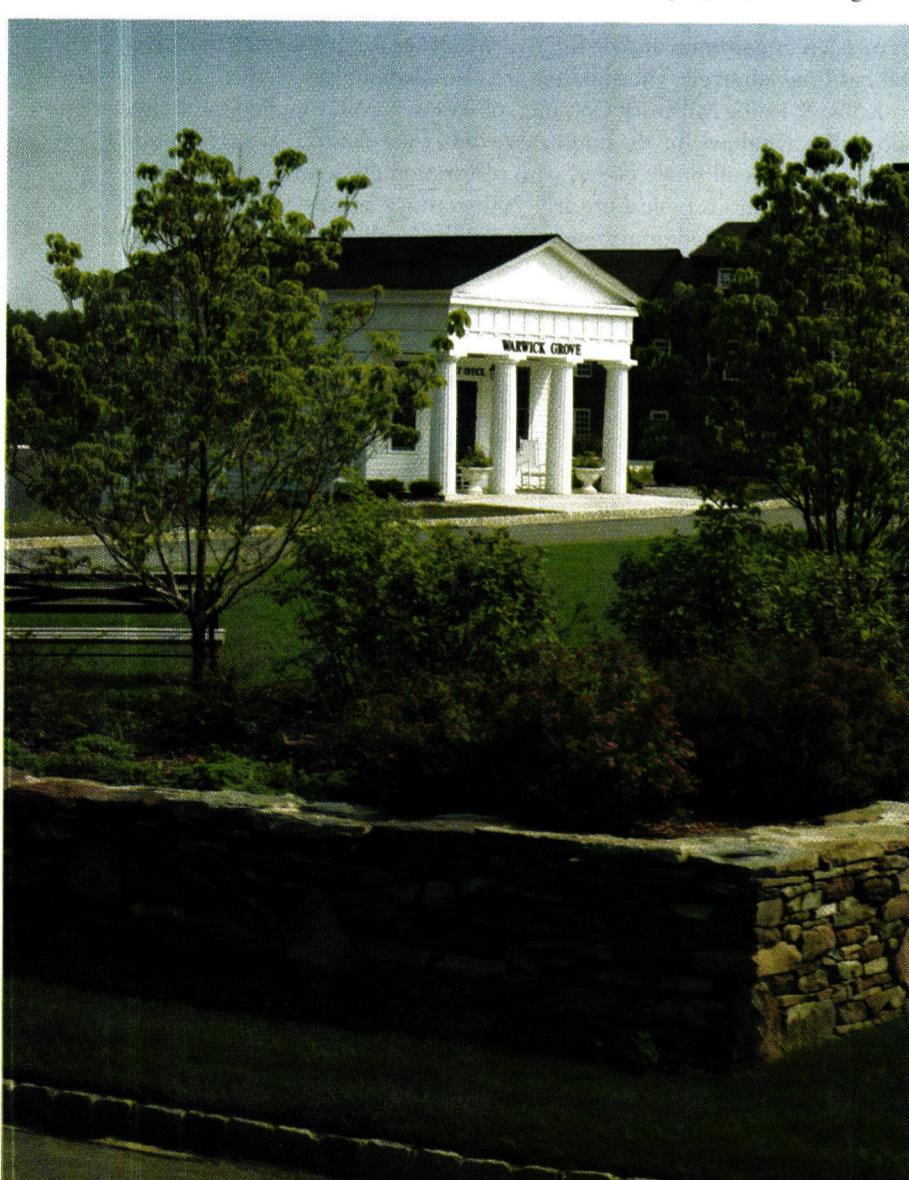
Beach in Norfolk, VA, and Hammond’s Ferry in North Augusta, SC. “We are building new neighborhoods based on the principles of New Urbanism,” says Steve J. Maun, president. “We also want to build on a production basis. The way we handle this challenge is to offer each of our floor plans in 4 or 5 façade versions, which gives us enormous flexibility. If someone falls in love with a floor plan, we can build next door to a similar floor plan and have a completely different façade.”

In addition to focusing on traditional design, LeylandAlliance also uses traditional materials. “We use paintable materials – not vinyl – in our construction,” says Maun.

Another goal at LeylandAlliance is energy efficiency. “We work closely with consultants to design energy-efficient homes,” Maun says. “For example, we keep all of the air conditioning and heating chases within the conditioned envelope of the home. This has dramatically reduced energy use in the houses.”

Maun cites a number of trends that he has noticed among today’s homebuyers and that guide the work at LeylandAlliance. “First,” he says, “there is a general shift of moving in closer to the activity point. People want to be connected to the main street. Second, people want flexibility and a lot of choice in their house plans and they want a higher level of quality and finish. At the same time, they want the efficiencies of a green house – insulation, windows and systems to keep heating and cooling costs down. And, people want neighborhoods. They want public spaces, neighborhood centers and community buildings. So we put a lot of extra effort into those spaces.”

Opened in the spring of 2005, Warwick Grove is off to a strong start. Currently, approximately 100 homes are either sold or are under construction. Maun came to Warwick because it is a classic New England village with a beautiful main street. “We were looking for land within walking distance to that main street,” says Maun. The idea to make Warwick Grove into a community for active older adults was mandated by the town of Warwick, which is concerned about development and school issues. “We decided to go ahead with the project since the new neighborhood would be walkable to Main Street,” says Maun. “There has been a lot of interest from other cities and communities. We think it will become an example of how development can be managed.” — Martha McDonald



The design of the post office in Warwick Grove reflects Classical contributions to the style of the neighborhood. It is located off the town green. This building was designed by Jeff DeGraw of Middletown, NY-based DeGraw & DeHaan Architects.



Public spaces are an important part of a traditional neighborhood design. DPA designed the Community Center, shown here, as well as many of the model production homes.

# Ad Hoc Georgian Revival

A new residence in North Carolina recalls the Golden Age of the 1920s.

**PROJECT:** RESIDENCE, CHARLOTTE, NC

**ARCHITECT:** GRENFELL ARCHITECTURE, PLLC, WASHINGTON, DC; MILTON GRENFELL, PRINCIPAL IN CHARGE

**GENERAL CONTRACTOR:** DORSETT BUILDERS, LLC, CHARLOTTE, NC

**INTERIOR DECORATOR:** MARCIA GOTTLIEB INTERIORS, WINSTON-SALEM, NC; MARCIA GOTTLIEB, ASID

The challenge of East meeting West has often been discussed, but the challenge of mixing the French Norman style with Georgian Revival would be a stumbling block for many architects. Grenfell Architecture, PLLC, of Washington, DC, recently faced this situation when the firm was asked to design a home for a suburban lot in Charlotte, NC. "The wife favored Georgian Revival and the husband favored French Norman," says Milton Grenfell, principal in charge. "The solution was a very relaxed, asymmetrical, rather ad hoc Georgian Revival, fitted into the *parti* of the original *esquisse* in the French Norman style."

The owners also had other requirements. They were adamant about having a home that looked and felt as if it was built in the 1920s – the "Golden Age" of the American house – and they also needed a home large enough for a family with four children. Another issue was crafting the house to the site, as the family needed a fairly large house situated on a suburban lot.

Grenfell designed a 9,000-sq.ft. residence for the clients that meets all of these requirements and resolves the two styles. Rather than rely on a typically Georgian manor biaxial symmetry, Grenfell established localized symmetries about a series of minor axes. "For instance, in response to the wife's fond girlhood memories of cozy, paneled dens, we created just such a room in the rear of the house and positioned it in an axial enfilade with the front door," he says. With oiled heart-pine paneling, a fireplace and built-in bookcases and cabinets, the den serves as the warm heart of the house. The den's box bay window, adjacent to the kitchen, continues the front-door axis and frames a view of the rear garden. "This is a favorite spot for the younger children," says Grenfell.

The second central challenge from the owners is one Grenfell describes as common to all of his high-end work: to build a house that looks and feels as if it was built in the 1920s. His answer to that challenge began with the

exterior envelope. The roof is multi-hued Vermont slate, graduated vertically in amount of shingle exposure and slate thickness. The Flemish-bond brickwork was laid with raked joints of high lime content and river-sand coarse aggregate, with judicious use of limestone accents (the keys, sills and chimney shoulders and caps, which are characteristic of 1920s Georgian Revivals). In addition, a randomly appearing sandblasted finish was used on some of the limestone chimney accents. "This creates a shimmering contrast between the velvety sandblasted surface and the smoothly sawn surface when the light hits the chimney," says Grenfell.

At the front door, the leaded-glass transom features an electric light fixture, an uncommon and distinctive Georgian Revival device that Grenfell has long admired. The sidelites are also leaded glass.

Kolbe & Kolbe Millwork Co., Inc., of Wausau, WI, supplied the weight-and-pulley windows for the house. "We didn't use double glazing," Grenfell points out. "It is all single glazed with restoration glass, with wavy lines and other imperfections typical of early-20th-century houses. Winters are relatively mild in the Piedmont region of North Carolina, but should the owners decide to add storm sashes, the frames are rabbeted to receive them."

For the interiors, the quest for authenticity led to wood floors, cabinets and paneling finished with polymerized tung oil and wax in lieu of



Above: The backyard features a pool, multi-level paved terraces and various gardens. The brick retaining walls match the Flemish-bond brick of the home's façades.

Left: For the entry, Grenfell used leaded-glass lites around the door with an electric light fixture built into the transom lite, a typical Georgian Revival motif.



Custom built-ins, a wood mantel and quartersawn oak flooring in a herringbone pattern were used in the living room.

polyurethane. "As we were designing a Classical house, the Classical principle of hierarchy was employed throughout, even in the flooring," says Grenfell. For example, the basement floor is paved with brick while the first floor is random-width quartersawn oak, except for the living room, which is quartersawn oak in a herringbone pattern. The second-level floors are plain-sawn 1½-in.-wide strip oak. Marble mosaic was used for the master bathroom.

"Adamesque composition ornament, common in the 1920s Georgian Revival style, was used in the more ceremonial spaces, such as the entry foyer and the living and dining rooms, to impart delight and meaning," says Grenfell. "For example, wheat sheaths adorn the living-room arch keys, while composition floral motifs bedeck various elements in the garden-facing living room."

Noise and activity were other considerations. "We put the kid's playroom over the garage and underneath one of the son's bedrooms," says Grenfell, "so it wouldn't affect the rest of the house."

Along the same lines, the master-bedroom suite is over the living room and the children's rooms are over the ancillary spaces."

The third challenge was to carefully craft the house to the site. As this is a relatively large house on a modestly sized lot, Grenfell's design stacks the house into three-and-a-half stories, compacting the footprint by nesting the house into the natural slope and presenting it to the street as only two-and-a-half stories. The walk-out basement accommodates guest quarters, an exercise room, pool equipment, pool changing room, wine cellar and HVAC equipment and other spaces peripheral to everyday home life, and separates them from the main floors.

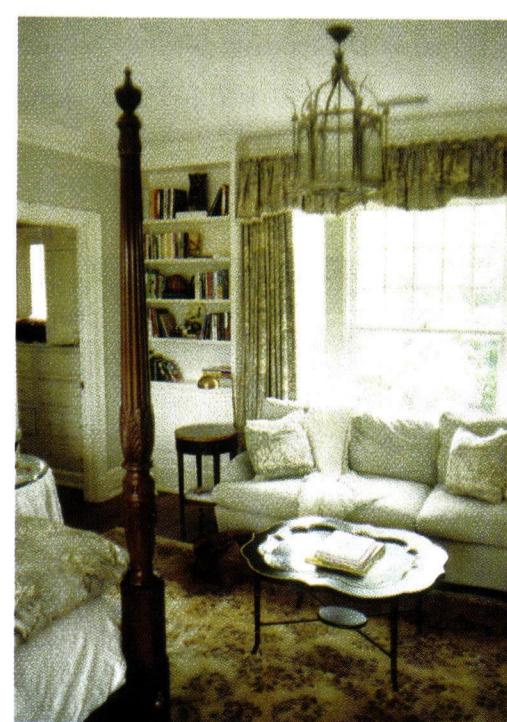
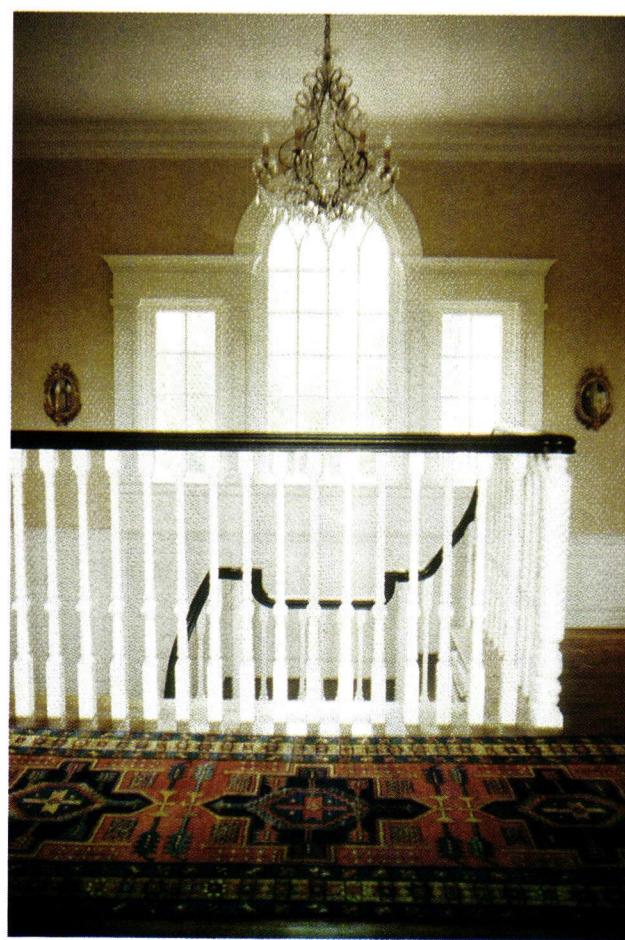
Sun and breeze orientation was an additional site concern. With the naturally shady north side of the living room further shaded by the garden loggia, Grenfell introduced a large bay window on the south side to capture southern light, thus brightening and warming the room's mood. Similarly, the breakfast-room window projects southeast to face the morning sun and draw light into the adjacent kitchen. The screened garden loggia is located on the west corner of the house to catch the prevailing westerly breezes.



The centerpiece of the kitchen is a custom-designed pot rack that hangs over the island. The cabinetry was also custom designed and constructed.

The rear of the house, which gets a lot of sunlight, features a two-level terrace off the screen porch and the garden area. "There are various gardens, but they are not yet developed," says Grenfell. "The owners plan to plant a rose garden and a kitchen garden. There's also a swimming pool in the back." Grenfell added a small fountain that cascades from the upper terrace into a small pool in the lower terrace, providing both a quiet sound to mask the noise of any nearby traffic and an enclave in the yard.

The owners moved into their ad hoc Georgian Revival home in the fall of 2005, after approximately six months of planning and 18 months of construction. "The owners were interested in something with some real depth to it – not just another Georgian-esque house," says Grenfell. "By immersing ourselves in the rich and broad early-20th-century Georgian Revival language, rather than the comparatively narrow 18th-century Georgian, we endeavored to create a house that responds to contemporary programmatic demands without lapsing into cliché or solecism." — *Martha McDonald*



Above: The master bedroom is simultaneously luxurious and comfortable, with wide-strip oak flooring, built-in shelving, a large floral and scrollwork patterned rug and a four-post bed.

Left: The Palladian window, a prominent feature of the house, is effectively displayed in the stair hall.



Chadds Ford, PA-based John Milner Architects, Inc., designed this 19th-century-France-inspired residence near Philadelphia, PA. The front elevation displays the care taken in creating the overall historic impression of the estate. Mature trees cradle the home, and the massing of the structure, combined with the texture of the bricks and roof tile allow the house to blend into the grounds as if it was built a century ago. All photos: Don Pearce Photographers, Inc.

# Good as Old

An architectural team adept at historic preservation creates a contemporary residence fully immersed in the past.

**PROJECT:** RESIDENCE, NEAR PHILADELPHIA, PA

**ARCHITECT:** JOHN MILNER ARCHITECTS, INC., CHADDS FORD, PA;  
JOHN D. MILNER, FAIA, PARTNER IN CHARGE; PATRICK  
MCDONOUGH, AIA, PROJECT ARCHITECT

**INTERIOR DECORATOR:** JENNIFER NICAUD, PASS CHRISTIAN, MS

**LANDSCAPE ARCHITECT:** JONATHAN ALDERSON LANDSCAPE  
ARCHITECTS, WAYNE, PA

**CONTRACTOR:** E.B. MAHONEY BUILDERS, INC., BRYN MAWR, PA

The new is often judged more harshly than the old, especially if it looks to the past for inspiration. Those in the field of historic preservation and design are always casting cynical glances at contemporary traditional work: so many recent projects, regardless of their budget or the resources available to the architect, possess some inaccuracy or flaw that tips their hand and makes us aware that the structure in question is of a recent vintage. Equally as frustrating is the scenario in which materials, detail and scale replicate what has come before, yet the sum of all these parts remains unconvincing, stiff and soulless, as the desired aura of history is still fugitive from its walls.

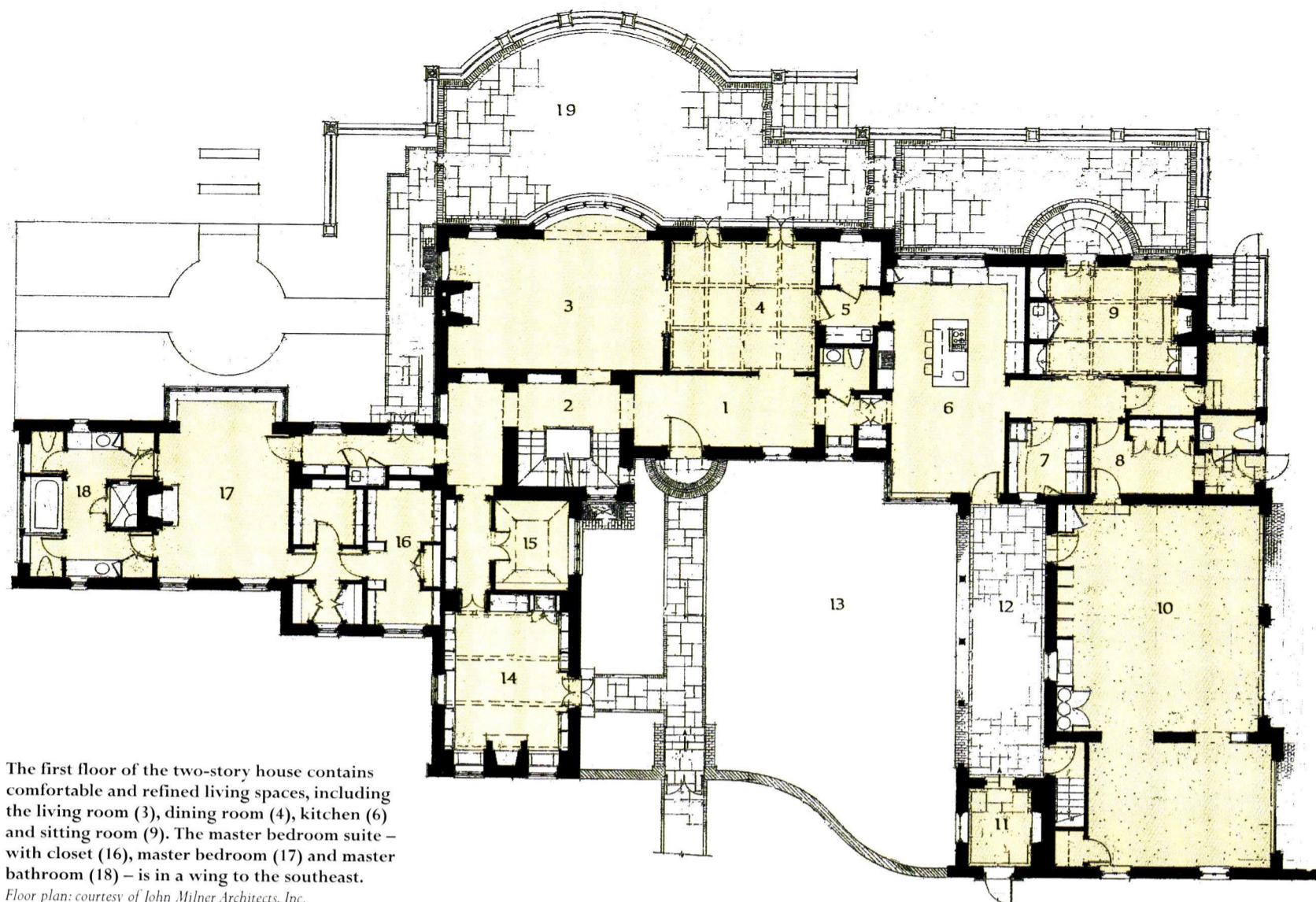
A residence recently built in suburban Philadelphia, PA, and designed by John Milner Architects, Inc., of Chadds Ford, PA, overcomes these pitfalls



By incorporating the existing topography, the house nestles snugly into the landscape. On the elevations, careful attention to the detail of the window and dormer locations contributes to the historicism.



The iron entry gate invites the visitor into the walled garden. Note the patterned bricks of the tower.



The first floor of the two-story house contains comfortable and refined living spaces, including the living room (3), dining room (4), kitchen (6) and sitting room (9). The master bedroom suite – with closet (16), master bedroom (17) and master bathroom (18) – is in a wing to the southeast.

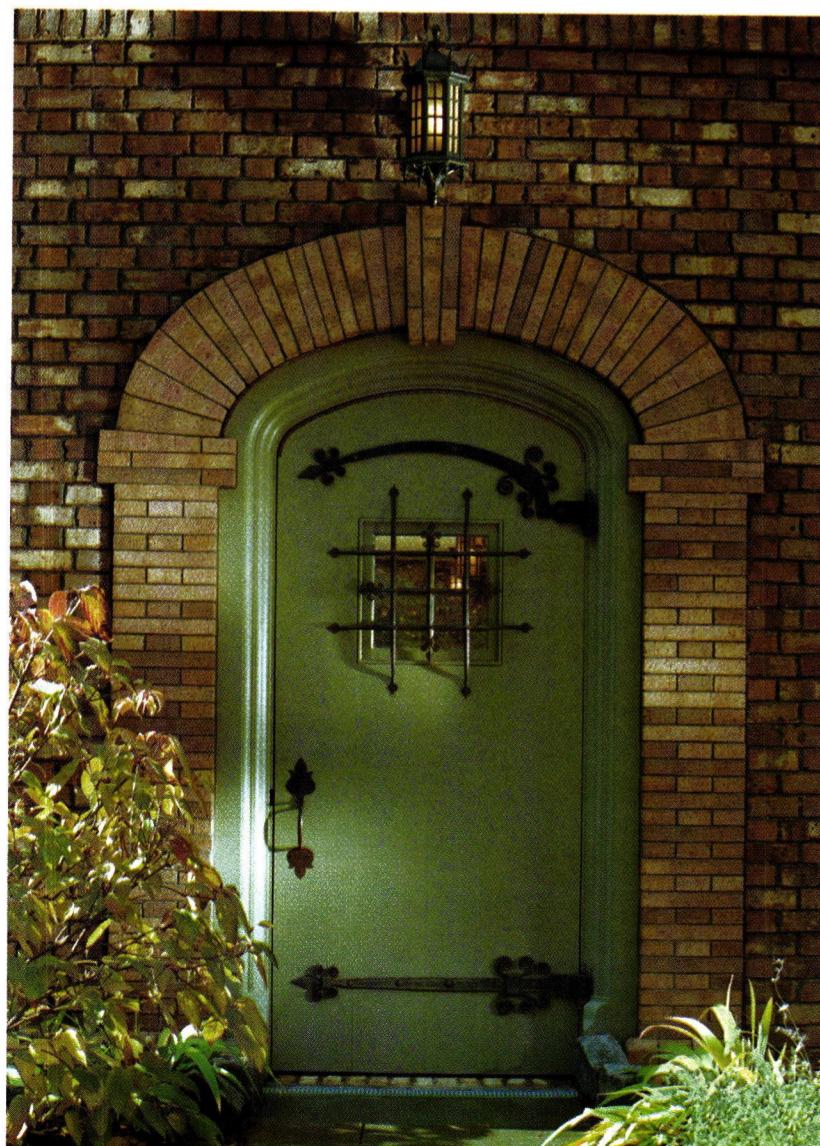
*Floor plan: courtesy of John Milner Architects, Inc.*

with grace. John D. Milner, FAIA, and his 24-member firm are renowned for their historically sensitive restorations and additions. In lesser hands, this sprawling 6,000-sq.ft. manse would have been yet another study in awkwardly designed excess, but this project is a delightful challenge for those looking for anachronistic slip-ups, as the home easily deceives the passerby about its age. "Our clients came to us because of our focus on traditional design," says Milner. "They asked us to create a new residence that would be comfortable in the eclectic architectural environment of Philadelphia's Main Line."

"The objective," Milner states, "was to achieve an architectural composition inspired by 19th-century French design precedent and appropriate for a secluded setting with unique existing site features." From the grounds, the impression of the property is one of a prosperous estate constructed ca. 1890-1910, an era when several architectural styles might be harmoniously

merged on any given stylish building. The inspiration of Viollet-le-Duc is evident in the Gothic touches, especially in the tower, roofline and the ornamentation on the garden entry. The lacy iron balcony rails and entry iron-work also pay tribute to a French heritage, while the overhanging eaves and hooded windows nod to the American Shingle Style of the same period.

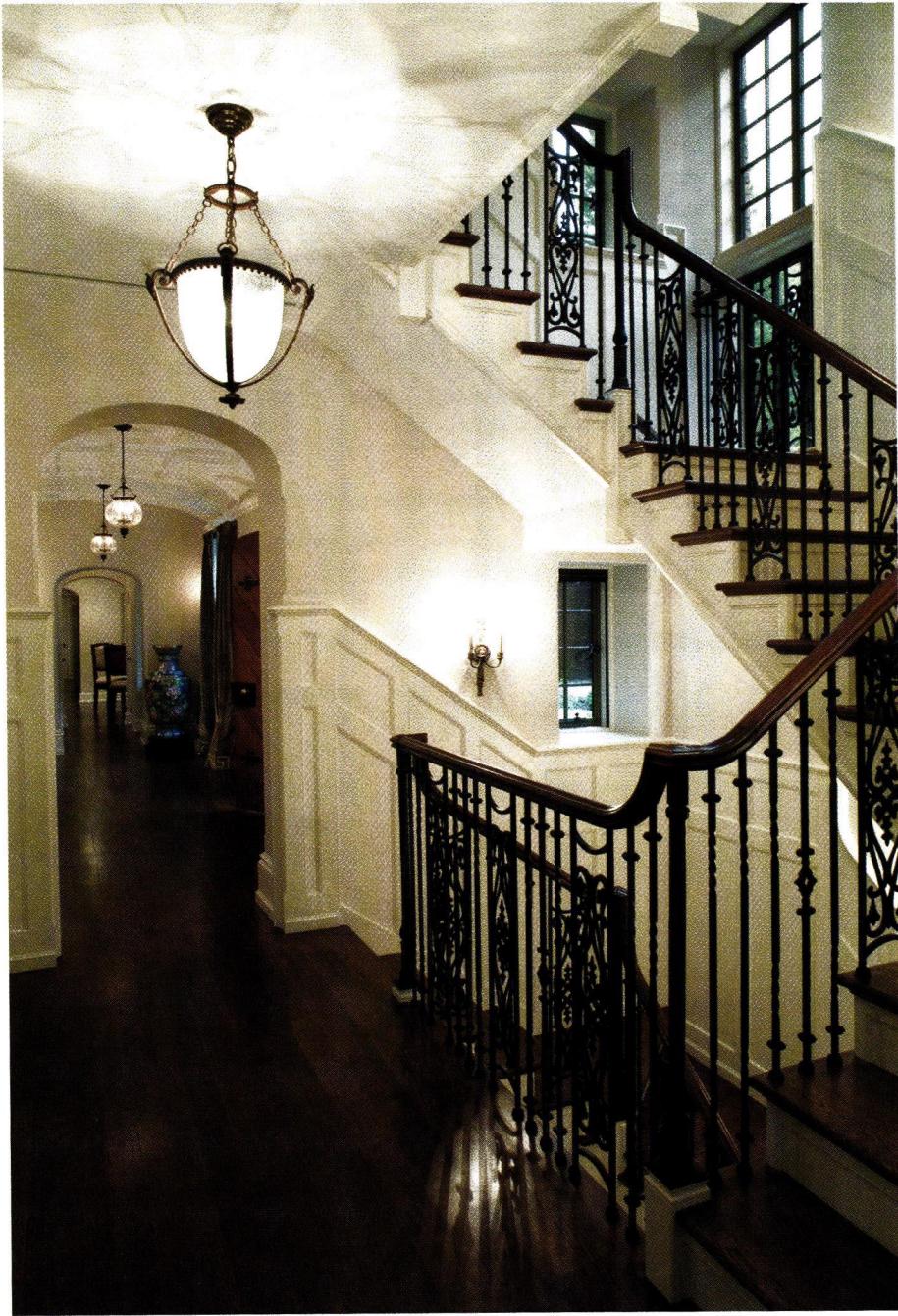
The home, built for a busy professional couple, is much more complex and artful than some random chateau plucked from the French countryside, homogenized to conform to contemporary building materials and then plunked down near a major American city. For just as architects of a century ago employed indigenous European styles and reinvented them for North America, Milner's design craftily replicates the same spirit of his forebears: the massing, details and finishes are rather indistinguishable from a century ago. The house references the original historic reinterpretation and emulates it, thus making it "believable" to the trained eye.



Massive iron strap hinges accentuate the entry door to the walled garden.



A paneled door and coffered ceiling in the entry hall complement each other.



The iron balusters of the grand staircase display the French influence used in the design of the house.

The exterior walls of the home exemplify how to re-create an historic elevation. Rather than utilizing standard off-the-shelf brick, which would impart the rigidity typically found later in the 20th century, notes Milner, "we wanted to establish a color palate in the dark reddish-brown range for the exterior so that it would blend in with the surrounding mature landscape. We achieved that using dark red hand-molded brick with recessed black mortar." These bricks contribute to the organicism of the façade, and assist it to become a cohesive whole with the surrounding grounds; a tenet adhered to by architects of the late-19th and early-20th centuries. Additionally, it is the dark mortar, a touch rarely employed today, that adds much to the patination of the façade. The ornamental diamond-patterning of the bricks of the third-story tower is another accent that further indicates that the house is much older than it appears. An important design choice was tucking the garage around back; it is concealed as an outbuilding or attached carriage house, a refreshing deviation from the current trend of placing automobile storage front and center in the primary elevation.

Many of those who wish to imitate historic buildings underestimate the importance of a roof's contribution to the overall historic credibility of a structure. To successfully re-create such a critical portion of a building, whose viewable surface area rivals any wall of an exterior, involves a meticulous attention to historic precedent, especially during this period of interpretation known for its overhanging eaves and steep roof-pitches. Milner, realizing that this was not the place to scrimp and utilize architectural shingles, specified terra-cotta roof tile with sculptural forms and an array of ceramic chimney pots, the former of which transition authentically onto the top of the garden wall. In fact, it is the manner in which the roofing material and design embrace the walls that lends so much to the historic feel of the home.

Improper fenestration selection is another grave mistake often made by architects attempting to replicate an authentic historic exterior. But, in this example, the use of steel, leaded casement windows contributes yet another convincing aspect to the façade and reveals Milner's fixation with detail. Additionally, instead of the usual black or evergreen finish, he selected a delicate, middle-toned shade of green. "The gray-green color for the window frames and sash seemed to be the perfect complement for the brick-work and the landscape," says Milner. The impression is given of the era in American building from 1890-1920 devoted to the romantic European "castellated" aesthetic that gave us the later Shingle Style, the Stockbroker Tudor and the Norman Revival. One can simply imagine how, had Milner defaulted to the typical wood-sash, double-hung windows, it would have altered the appearance drastically and instantly revealed the home's contemporary nature. Obvious care was taken in creating the scale and size of the windows, and their careful placement in the various elevations is testimony to the architect's regard for historic precedent – instead of specifying over-sized, clumsy sash beholden only to interior locations rather than partnership with a harmonious exterior.

Another fortuitous aspect that contributes to the illusion of age is the location of the property. "The building site featured an existing narrow

stream serving two small, interconnected ponds and mature specimen trees and plantings that were part of the existing topography," says Milner. "We wanted to nestle the house down into the landscape to afford privacy from the street and establish the relationship with the ponds." The fact that these older trees were left to closely surround the house, coupled with the gently sloping grounds, removed the potential factor of the frequent severe look of new construction, whereupon a structure abruptly imposes its form upon a newly converted piece of farmland.

The artful landscape design not only honors old growth, but also creates new plantings that draw from earlier historic influences that will mature and further enhance the lushness of the grounds. Perhaps the most enchanting feature is the walled garden with flanking loggia. "The sunken entrance-courtyard garden was designed as a transition space that would be part of the entrance sequence," notes Milner. The clients dictated that "the walled entrance garden must have a presence from the house and be accessible from the office and kitchen, and that it provide a secondary entrance from the circular driveway and the garage." Indeed, this walled garden appears to have aged with the house, as vines climb timbers and a water feature creates a quiet focal point in its center.

Despite the size of the overall structure, scale was foremost in the minds of Milner and his client. "They asked us to create a new residence with comfortable and refined living space on the first floor, and accommodations for visiting family members and guests on the second floor," he says. "Of particular importance were that the interiors, although quite refined, have a diminutive and intimate scale."

The main stair hall features lacy, wrought-iron balusters that convey a feeling of formality without pretension, lending a delicacy and grace to the entry. Here, the French influence is felt a little more keenly, conveying a trace of the Ecole des Beaux Arts that arose as the late Aesthetic Movement waned. The transition into the other public rooms off of this hall reveals the eclecticism that was the norm of this period in America.

In the interior, Milner continues with an historic approach, as the finish and trim adhere to standards set at the turn of the last century. The wood-work in these public areas possesses the crisp detail and ornament typically found in ca. 1900 grand houses, and are embellished with the attendant refined flourishes. The beamed dining-room ceiling, with its shallow relief carving, recalls the finer work of the Colonial Revival, as does the multi-paneled wainscoting. The same consideration has been given to the flooring material, as quartersawn white-oak flooring was used.

Throughout the house, touches of Gothicism subtly appear in exposed beams, a fireplace surround and the massive strap hinges on the entry door. Classicism is combined seamlessly with these details, as it was in so many of the Romantic Revival structures of the early-20th century. In fact, it is the use of this concept of subtly mixing the different styles that maintains the historic credibility of the interior, as one would be hard-pressed to find more than a few ca. 1900 houses that did not draw from many stylistic wells. The naturally finished Gothic trusses in the library are a clever solution for a room with a cathedral ceiling.

While the interior design in itself is an eclectic blend of historic and contemporary furnishings, there is ample regard given to the past. Through the use of a range of styles, one feels that this home is an estate that evolved through the decades, as some pieces were retained while others added as tastes changed. The cool tones of white in the design concept, coordinated with delicate patterning and accents, belie a love of history and embrace the present.

From conceptual design to completion of construction, the project took 34 months; it was finished in November 2005. It would be interesting to observe, 50 or 100 years hence, how Milner's work has aged in comparison to its contemporaries. While the latter, should they still exist, will reveal some aspect of age, they will be readily identifiable as millennial dwellings, yet this estate will be thought of a being far more historic and from a different time altogether. – Dan Cooper



Much thought was given to the detail and proportion of the woodwork; the ceiling beams and wainscoting of the dining room mirror those found in the finer houses of the late-19th century.



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Kate Johns, AIA, of Chatham, NY, designed a two-story, 2,800-sq.ft. house for a couple in Columbia County, NY. The small farmhouse blends influences of the Greek Revival style with contemporary open-floor-plan living.  
All photos: courtesy of Kate Johns, AIA

# Open Ended

A new farmhouse in Columbia County, NY, marries Greek Revival-influenced elevations with a contemporary plan.

**PROJECT:** RESIDENCE, COLUMBIA COUNTY, NY

**ARCHITECT:** KATE JOHNS, AIA, CHATHAM, NY; KATE A. JOHNS, AIA, PRINCIPAL

**BUILDER:** BILL STRATTON BUILDING COMPANY, OLD CHATHAM, NY

Columbia County, NY, a rural area about 40 miles south of Albany, has a strong heritage of Greek Revival houses, many dating from the late-1700s and early-1800s. It is only fitting that a couple building a new home there would look to the period and style for inspiration. Designed by Kate Johns, AIA, of Chatham, NY, their two-story, 2,800-sq.ft. house was certainly influenced by the region's history, but is also thoroughly contemporary in plan.

The combination of formal and informal aspects was the result of a truce between the clients. "The wife liked the regional styles – the Greek Revival and Federal," says Johns, "but the husband preferred an open, contemporary feel. They decided to meet halfway, if it was possible."

These seemingly conflicting interests are recognized and balanced in the design. "I specialize in the vernacular architecture of an area and have worked in this county for many years," says Johns. "The Greek Revival design inspiration is something that I have used again and again, so that was familiar. But I never settle on one distinct style, so blending their styles, while challenging, was not out of my comfort zone."

The main façade is the first indication of a mixing of styles. The portico is quite simple and while it is symmetrical and features plain, square columns, it does not have a fully articulated entablature. The rear elevation mirrors this design, but with oversized 6-over-6 windows and French doors enclosing a living/dining area on the first floor. The clients wanted as much natural light as possible. As a result, Johns' design is atypical of the Greek Revival style in terms of the volume of windows, but she retained a typical fenestration pattern and added triangular clerestory windows at the

front and rear. The true-divided-lite wood windows were fabricated by Warroad, MN-based Marvin Windows. Johns describes the house as a "Greek Revival with glass."

Just as the windows are made in a traditional material, so are other elements of the house. Johns specified cedar siding from Herrington's Lumber of Hillsdale, NY, a combination of cedar and eastern white pine trim and copper guttering. The roofing, on the other hand, is architectural asphalt shingles from Wayne, NJ-based GAF Materials.

Because the house is located in a rural setting, it was also inspired by farmhouses of the region. The 33-acre property itself is surrounded by farms and even has its own dairy barn that dates to the 1930s, so the farmhouse concept was more than appropriate. "I wanted to design an 'original' farmhouse that fit the location," says Johns. "It's logical to build a farmhouse in this area on this land surrounded by barns and farms."

The house is accessed by a short dirt road. It is fairly close to the main road as, Johns points out, a house of the 19th century would be. While the



Johns makes extensive use of oversized fenestration to bring light into the house and capitalize on the views of farms and an orchard to the west of the house. The true-divided-lite wood windows, fabricated by Warroad, MN-based Marvin Windows, are historically proportional and the glass is traditionally sized.

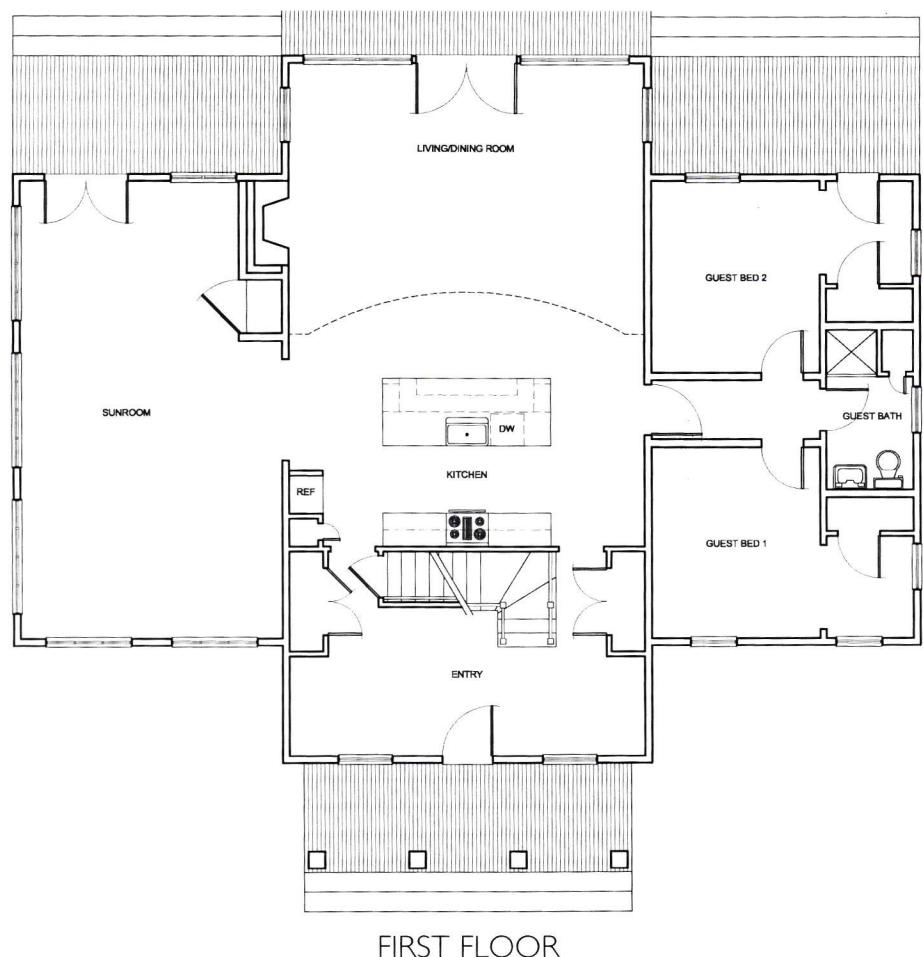


Herrington's Lumber of Hillsdale, NY, supplied the cedar siding. The roofing is architectural asphalt shingles from Wayne, NJ-based GAF Materials.

setting was already pristine, some formal landscaping, including an orchard to the west of the house and plantings along an old stone wall with large trees alongside it, was created.

The interior is not traditionally styled, but informed by farmhouse and loft architecture. "Because of the expansive glass and the nature of a loft," says Johns, "it was difficult to combine the historical and modern on the interior." The moldings are simple, and flat, beaded trim was used for the door and window surrounds. The most expressive detail may be the tongue-and-groove painted eastern white pine ceiling in the living and dining area, the lumber for which was supplied by Hankle Lumber of East Nassau, NY. The lighting, which points upward from the tops of the wood beams, was designed to accentuate the ceiling, which is 26 ft. tall at its peak.

Johns had never before designed such an open floor plan, but she embraced the challenge. A central room serves as both the living and dining areas as well as the kitchen. By using an island, the kitchen is open to the living area, yet is defined as a separate space. "The plan is compact, so even though it is open it is also cozy and comfortable," says Johns. "From the center of the house, one can look out to the fields that lie to the south and west and the barns that sit to the east. There are 270-degree views."



FIRST FLOOR

**From the portico, the entrance/stair hall welcomes one into the house. The kitchen, living and dining areas make up the center room and wings to either side accommodate a sunroom (left) and two guest bedrooms and a guest bathroom (right). Floor plan: courtesy of Kate Johns, AIA**

Two guest bedrooms and a bathroom are situated in a wing to the west of the living area. In a symmetrical wing opposite this is a sunroom. "Originally, it was going to be a screened-in porch," says Johns, "but the clients later decided that they wanted to be able to use the room year round." Greek Revival details — such as pilasters and trim — that match those of the portico can be found on the façade and interior of the sunroom. There are also two decks, one on either side of the living room. "These are small, informal areas," says Johns, "but they each have enough room for a few chairs."



A central room with a 26-ft.-tall ceiling serves as both the living and dining rooms and kitchen. Above the kitchen area is the master-bedroom suite. A special feature is the curved balcony railing, which has wood and iron balusters and a solid-cherry banister.



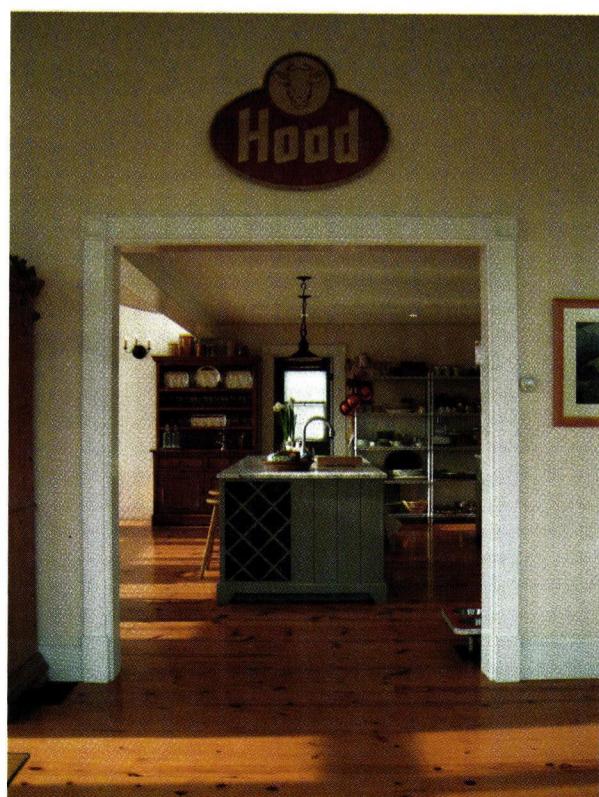
A focal point of the living room is a fireplace with a simple wood mantel.

The second story contains only the master-bedroom suite. "It's in a loft that is open to the living area below," says Johns. "This seemed a special place to situate the master bedroom, because it's private and open and airy all at the same time, and awards incredible views of the country, including the Berkshire Mountains."

The balcony balustrade was one of the challenges of the design of the house, says Johns. It is curved and, for strength and durability, the balusters vary between wood and iron. "Wood balusters are much cheaper than metal balusters but aren't strong enough," says Johns. "Metal, on the other hand, was out of our price range, so we used an 18th- and 19th-century technique of using iron in place of wood every couple of balusters. We painted the iron to look like wood so they would appear indistinguishable from one another." A solid-cherry curved banister was made to match the balusters.

The house boasts random-width, wide-board Ponderosa pine flooring from Herrington's Lumber throughout. Even the bathroom floors are wood, though the bases of the showers are tiled. A brick masonry fireplace with a salvaged-wood mantel is a highlight of the living room.

Seven months after construction began, the Columbia County farmhouse was completed and the owners moved in. In its country setting, its appearance on the landscape is similar to other homes in the area, but, upon closer examination, the contemporary influences become apparent. The combination of styles makes it a truly unique design. Johns, known for her houses steeped in regional design traditions, can now add this sensitive eclectic design to her portfolio. — Hadiya Strasberg



Johns uses simple trim for the interior. Random-width, wide-board Ponderosa pine flooring from Herrington's Lumber adds to the informal feel.



The kitchen features custom cabinetry and a kitchen island that defines the kitchen as a separate space.



Zivkovic Connolly Architects of New York, NY, designed this Irish Palladian-inspired residence in New York's Hudson Valley, overlooking the Hudson River and West Point. All photos by Jonathan Wallen.

# Hudson Valley Stronghold

A new house in New York State draws on Irish Palladian precedents.

**PROJECT:** RESIDENCE, COLD SPRING, NY

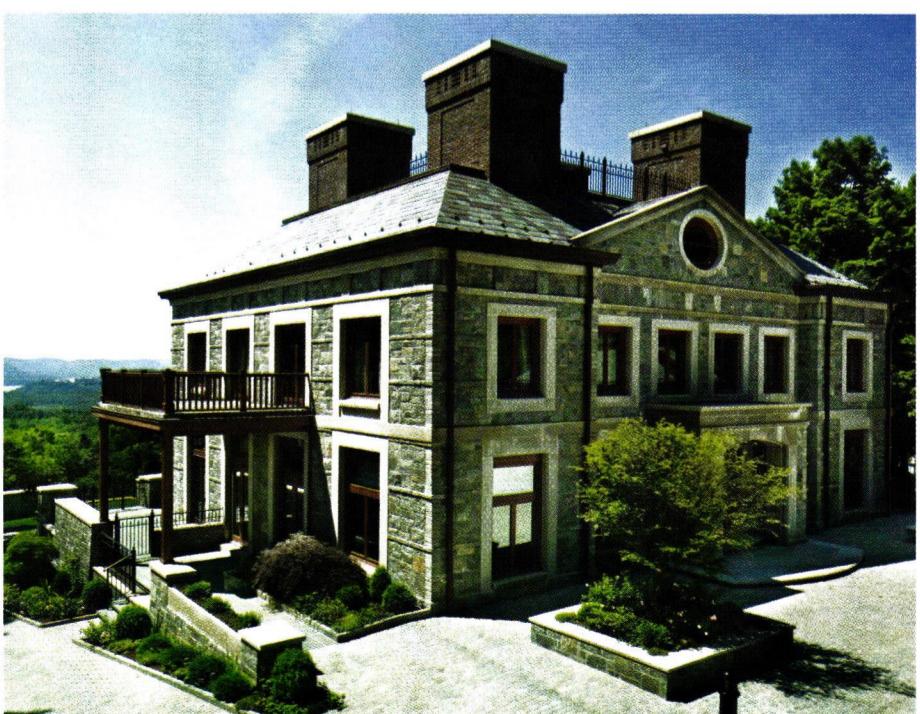
**ARCHITECT:** ZIVKOVIC CONNOLLY ARCHITECTS, NEW YORK, NY;  
DON ZIVKOVIC, PRINCIPAL

**GENERAL CONTRACTOR:** DAVE HEBERLING, COLD SPRING, NY

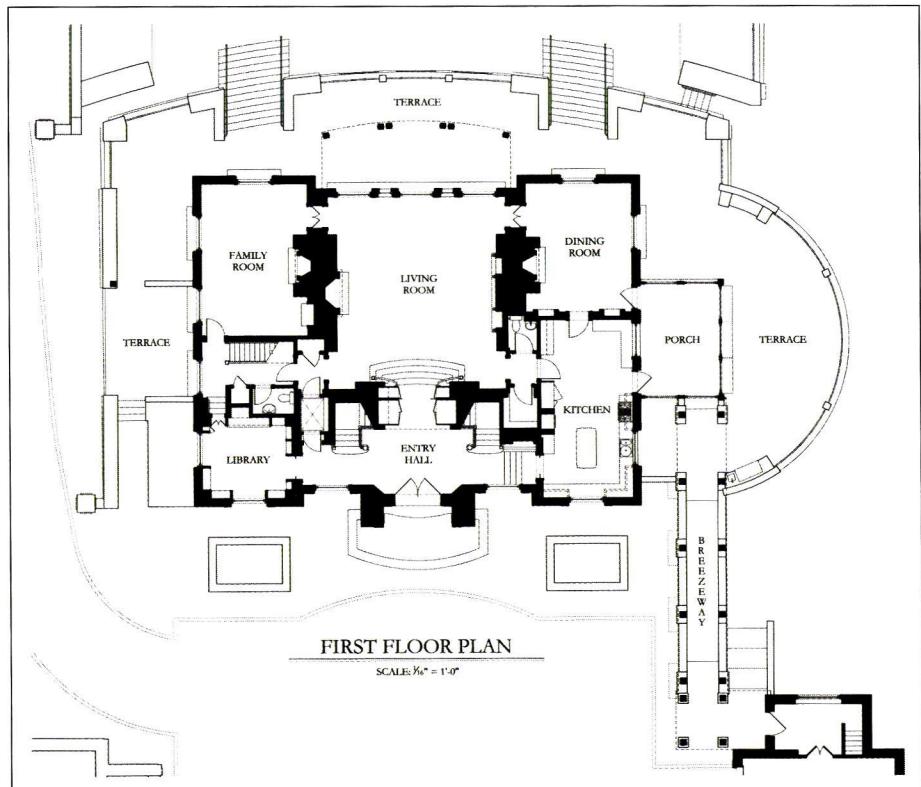
The Irish playwright George Bernard Shaw once claimed, "England and America are two countries divided by a common language." As the peculiarities of spoken and written English continue to perplex on both sides of the Atlantic, Shaw's remark has lost none of its satire. And as a comment on two cultures that share as much as divides them, it can be applied to an increasing number of modern examples. Of these, the reinterpretation of overseas precedents in the design of new homes poses a particular challenge — how to evoke there and then, but serve here and now?

The question was posed to Zivkovic Connolly Architects (formerly Zivkovic Associates Architects) of New York, NY, when a client approached the firm in 2004 to design an Irish Palladian-inspired residence in New York's Hudson Valley. The client had become interested in the style — as typified by Barons Court in County Tyrone, Ireland — during travel in the British Isles, and wanted to replicate its stronghold appearance within 15 acres of steep hillside overlooking the Hudson River and West Point. Though characteristic of Anglo-Saxon Europe, Irish Palladianism crossed over to the United States in the 18th century, where it was championed by, amongst others, Thomas Jefferson. One house in particular, the 18th-century Stratford Hall Plantation in Stratford, VA, has come to represent the domestication of the style, with its dominant chimneys and solid massing. However, firm principal Don Zivkovic used British examples as a point of departure for the new design. "When clients come to us and say they have a particular vision, our initial response is to show them something very typical of what they're asking for," he says. "In this case, the initial sketches are much more Classical and Palladian than the final result. We began very literally and then we superimposed the specifics, responding to the local conditions and to the functional requirements. We then looked to houses in the South — Virginia and the Carolinas — that were in that Palladian tradition, to domesticate the design."

Typical Irish Palladian exteriors are comprised of plain granite, with little or no detailing, and small, divided windows. Zivkovic's design is deliberately less austere and more open than a strictly Palladian design, and rather than dominate the surroundings completely — as an 18th-century Palladian house might — it references West Point across the river and incorporates the panoramic views, inside and out. "West Point is filled with buildings by the best architects from the last 100 years or more, mostly in granite with limestone detailing," says Zivkovic. "So we used granite as a basic ground to the building, and then highlighted the windows, doors, porch and string courses with limestone to warm it up a little." In addition



Four large chimneys, inspired by Stratford Hall Plantation in Virginia, dominate the exterior; while two are functional, one conceals an elevator shaft and another conceals a staircase.



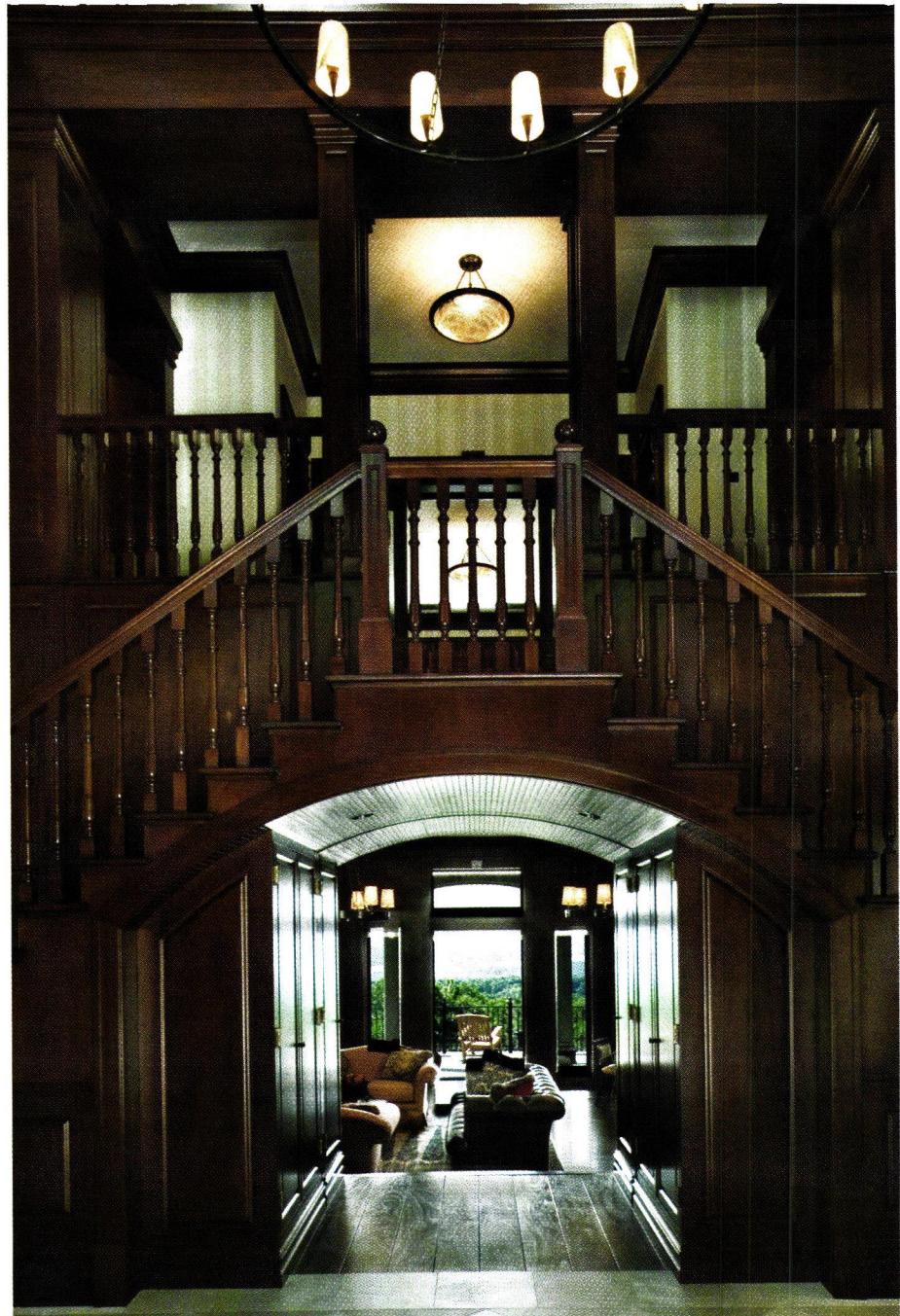
The interior plan follows an "enfilade" arrangement, which allows each room to be opened to the next to enhance the views of the valley. *Floor plan: courtesy of Zivkovic Connolly Architects*



to the limestone detailing, the granite itself was softened with modified quoin relief at the corners.

From a distance, the large expanses of granite disguise the true dimensions of the windows, which measure approximately 10x6 ft. on the ground floor and 7x5 ft. on the second floor. Not only are these considerably larger than traditional Palladian openings, they are also undivided to optimize the views. A wall of windows under the porch takes advantage of the vistas of the Hudson River, while at the opposite elevation, a set of doors in the kitchen/dining area open up to the hillside. As the house is organized around a strong central axis, which runs throughout the site to the river and West Point, one can open these doors and take in the views on both sides from the stair hall.

According to Zivkovic, this ability to incorporate its surroundings is indicative of the "modern attitude" that distinguishes this house from its



Above: Entry to the living room is through an archway, beneath a symmetrical staircase.

Left: The stained casework and woodwork by Windsor Antique Restoration of Forest Hills, NY, is a departure from typical Palladian interiors, which are usually painted wood.

predecessors. "With traditional Palladian houses, the living areas were often piano nobiles, on the second floor rather than the ground," he says. "And so the door and window openings were typically smaller and more defensive, so one was contained. We wanted to let these views become a part of the interior, so, while the house looks like a solid mass of masonry, it is actually very inclusive of the setting."

To domesticate the exterior further, the firm designed four dominant, oversized chimneys, inspired by the examples at Stratford Hall. The 8-ft.-square chimneys give the exterior a fortified appearance, and are perhaps the purest reference to Palladianism in the entire house. While two are functioning, the others conceal modern amenities, including plumbing vents and mechanical equipment, and provide access to a widow's walk on the roof, via an elevator shaft and a staircase. "The non-functional chimneys were interesting to us,

because they allowed us to maintain the purity of the Palladianism in the interior, without compromising it," says Zivkovic. "In addition to maintaining the purity of the form, we also managed to maintain a feeling of solidity, in spite of the large windows."

The common "enfilade" arrangement of Irish Palladian interiors – an axial arrangement of rooms – was the basis for the interior plan. Each room forms part of a series; each can be opened to the next to create vistas in all directions. On the ground floor, a double-height reception hall provides access to the kitchen on the right, the library on the left and the living room straight ahead, which opens to the family and dining rooms. As with the exterior, axes of symmetry and a maximized sense of scale pervade the design. A vaulted archway below a symmetrical staircase leads to the living room, containing an oversized antique fireplace. Custom stained casework and woodwork throughout, by Windsor Antique Restoration of Forest Hills, NY, are a deliberate departure from typical Palladian painted-wood interiors, and create a club-like atmosphere. "There is a lot of woodwork, and it is deliberately strong and imposing," says Zivkovic. "Stained woodwork is not typical in Palladian buildings, which are



The driveway leads to a piazza-like entrance court, around which the garage, breezeway, exterior stairs and terracing are arranged.



A number of terraces were built into the landscape to counter the slope of the site, so the house “steps down” the hillside from the porch to the pool terrace. *Rendering inset: courtesy of Zivkovic Connolly Architects*

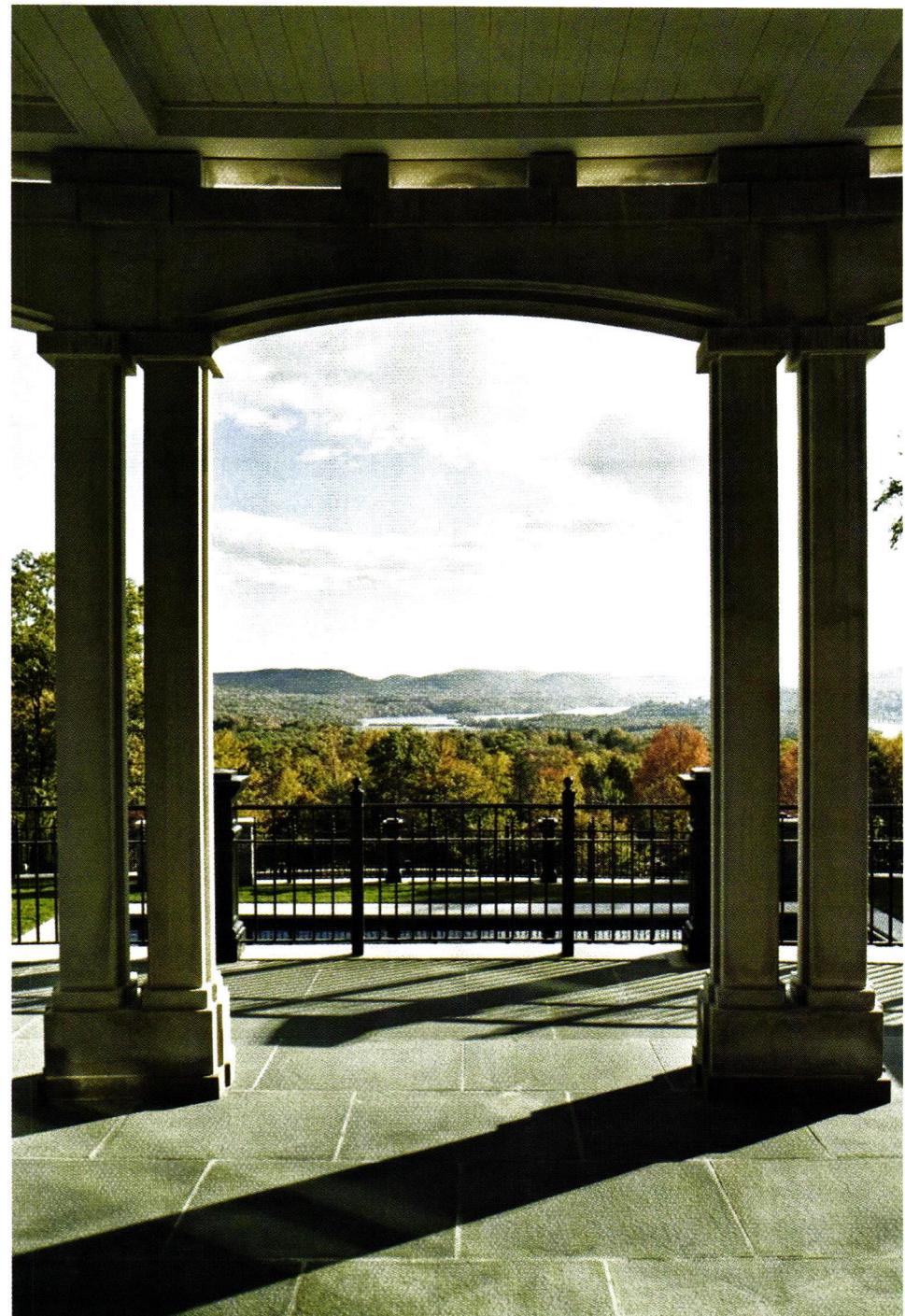
usually more delicate. This is quite distinctive to this house, and was a preference of the owner.”

The kitchen provides access to both the dining room, and an enclosed porch, used for summer dining. It features custom kitchen cabinetry by Rutt Handcrafted Cabinetry, of New Holland, PA, which complements the interior moldings and maximizes natural light and ventilation with two large windows.

Similar to the ground floor, the second- and third-floor plans are inspired by the views, which become more picturesque with each level. A central hall dominates the second floor, running its entire length and providing access to the south porch. As the bedrooms are situated in the corners, each has two exposures, maximizing natural light and cross ventilation. The master suite, including an en-suite bathroom, adjacent walk-in closet and balcony access, was sited at the southwest corner to capture views of the Hudson River and West Point. However, the best views can be found at the top of the house, where a seating and games area faces the river. Here, three joined dormer windows give the house a three-story appearance. “They are dormers, strictly speaking, because they come out of the roof,” says Zivkovic. “But we joined them together, which is unusual, then we detailed the limestone around them so that the house took on a larger scale. It gives the house substance, and that stronghold presence.”

The house is approached by a meandering, one-mile driveway, which leads to the granite arrival court. To counter the steep slope of the site, the firm established a series of terraces, which, together with the garage, breezeway and grand exterior stairs, give the site a hill-town quality. “As you drive up the hillside, the entrance court is almost like a piazza,” says Zivkovic. “The subsidiary buildings, the walls of the building, the retaining walls holding the earth back to create terrace levels – the overall composition has a very picturesque quality.” This urban form, set amongst the trees, reinforces the stronghold character of the house. And again, the central axis is strong – a line can be drawn from the exterior staircase through the fountain, the front door, the interior stair hall and living room, out to the porch, down to the pool terrace and down to the Hudson River and West Point. “You really ‘borrow’ the scale of the Hudson Valley,” adds Zivkovic.

While it acknowledges Irish Palladian precedents, the house is very much of its time and place. “You’ve got to fit in to where you are,” says Zivkovic. “Otherwise architecture would just be the same the world over. When doing Palladianism in America, there is an American history to refer to, and of course, time-specific functional requirements. This house could never have been built in the 18th or even the 19th century – it is appropriate to the beginning of a new millennium.” – Lynne Lavelle



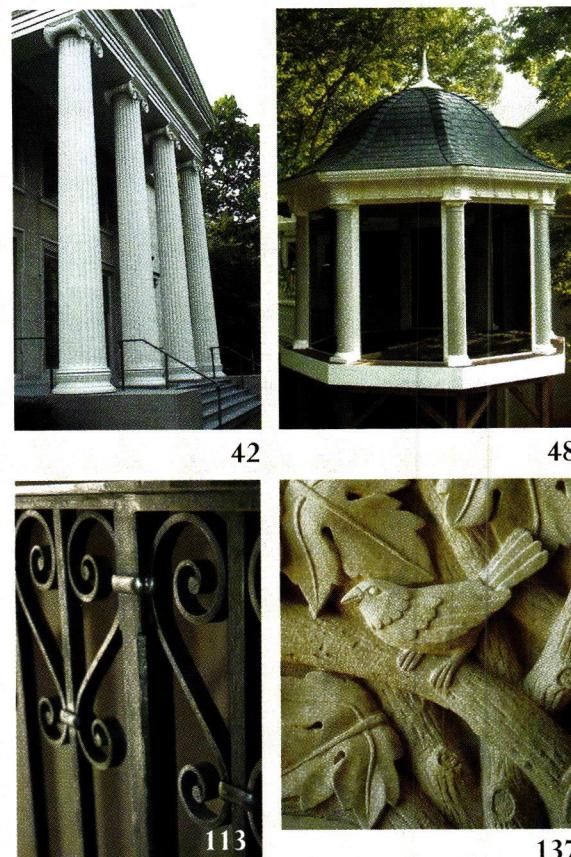
The house is arranged along a strong central axis, which runs from the exterior staircase through the fountain, the front door, the interior stair hall and living room, out to the porch, down to the pool terrace and out to the Hudson River and West Point.

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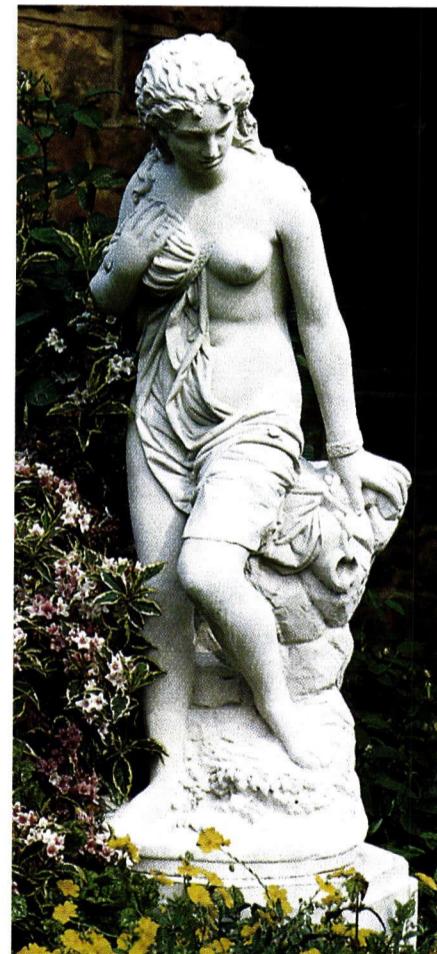
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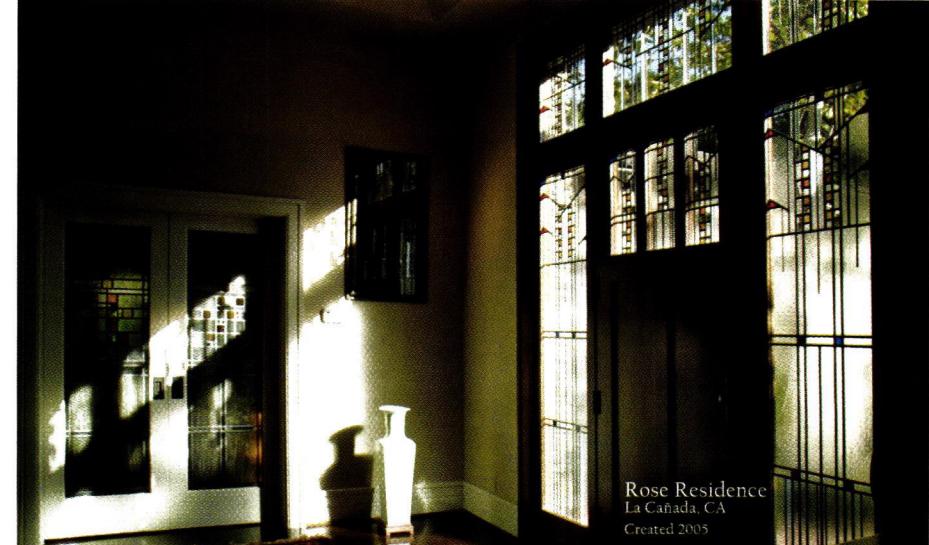
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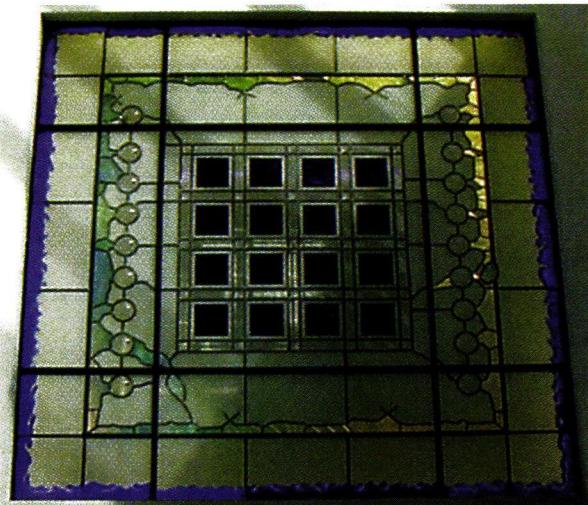


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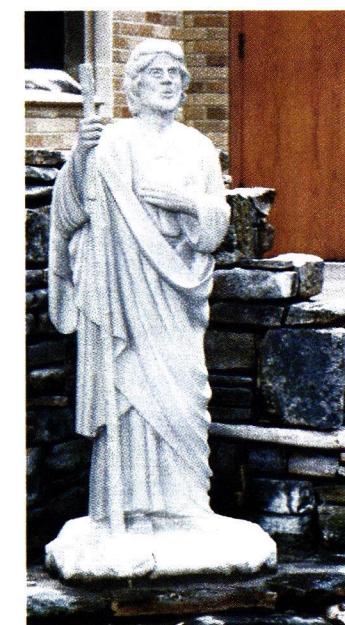
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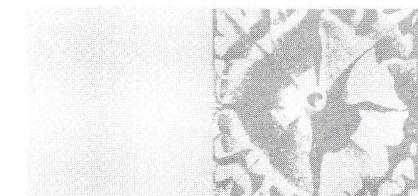
Texas Carved Stone hand carved this custom statue from limestone.

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[www.frederickwilbur-woodcarver.com](http://www.frederickwilbur-woodcarver.com)  
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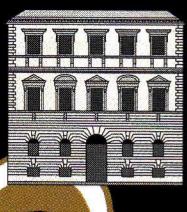
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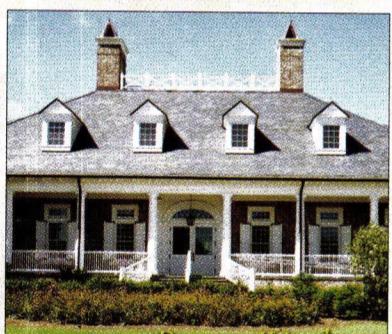
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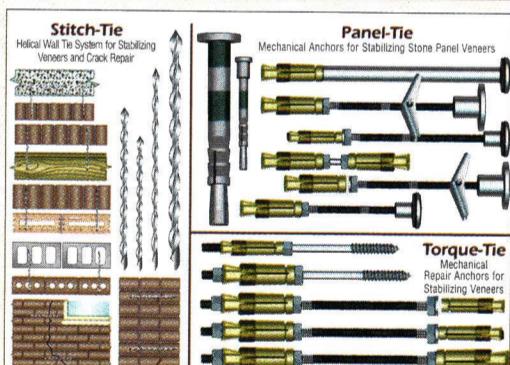
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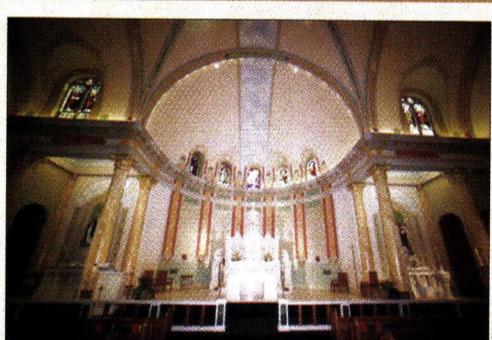
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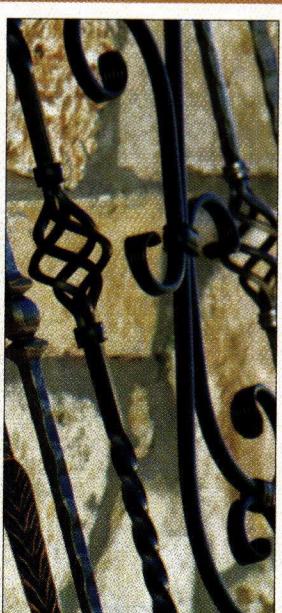
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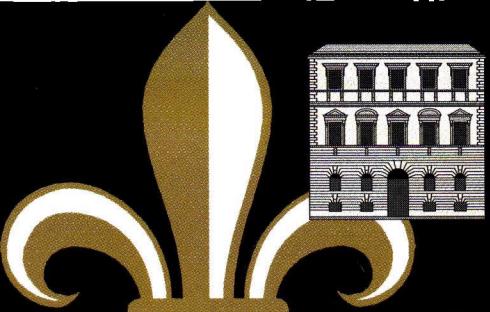
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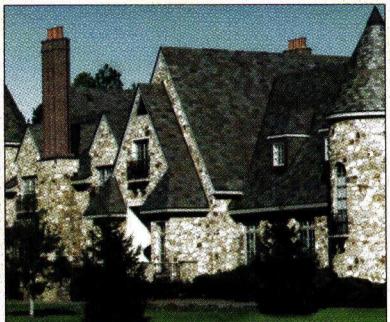


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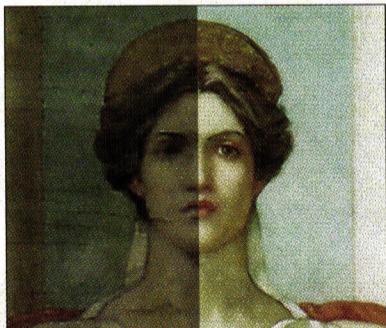
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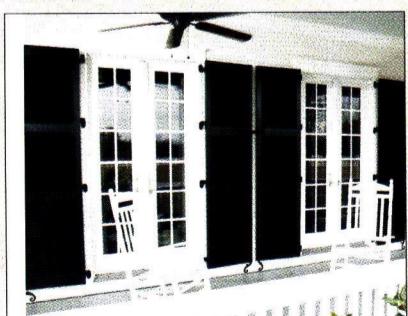
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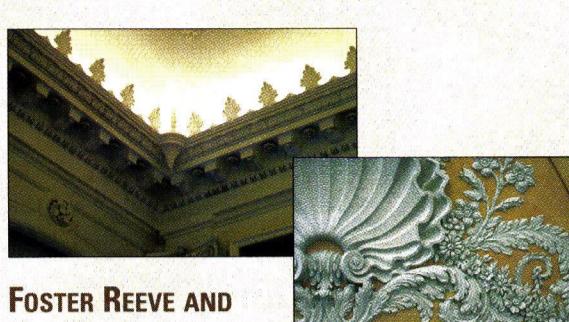
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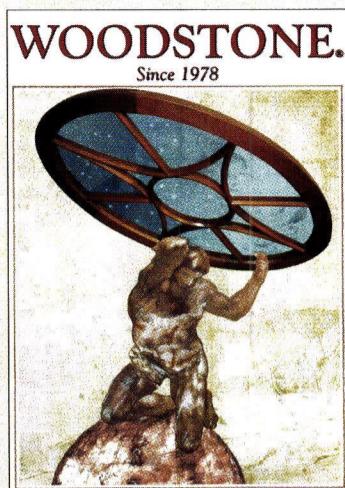
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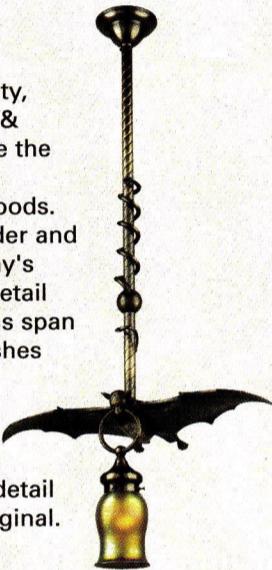
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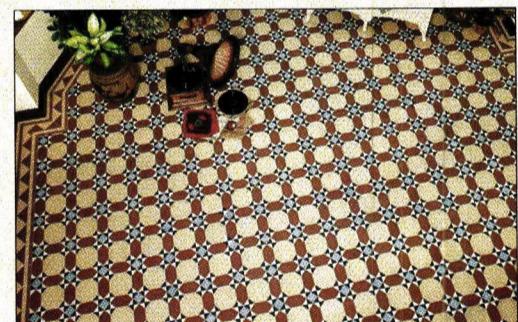


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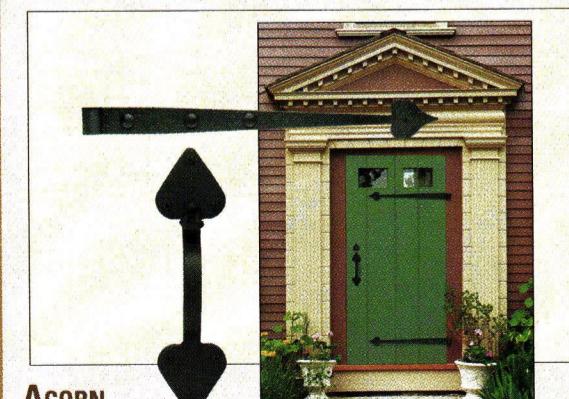
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Specialists in the supply of genuine Encaustic & Geometric tiles by MAW & Co. of England, (established 1850). Also simulated encaustic & geometric patterns and Victorian wall tile designs.

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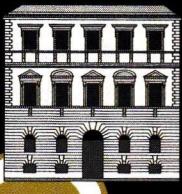
Manufacturing, Co., Inc.  
Acorn is the largest manufacturer and distributor of forged iron builders hardware in the United States. We are dedicated to providing the highest quality products, timely delivery and the most knowledgeable and courteous customer service. [www.acornmfg.com](http://www.acornmfg.com) • 800-835-0121

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# TRADITIONAL BUILDING EXHIBITION AND CONFERENCE

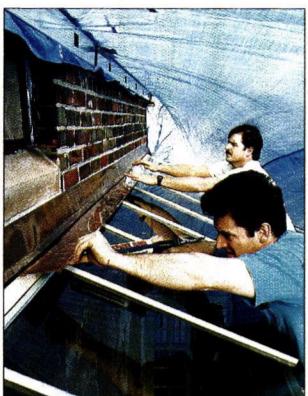
## 2007 New Orleans Product Showcase

### SEEKIRCHER STEEL

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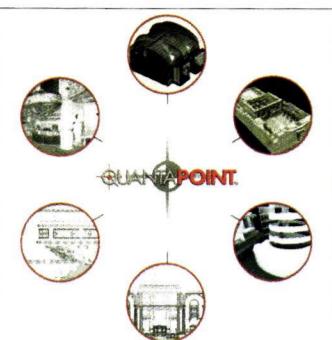
Seekircher Steel Window Repair, established in 1977, is proud of its craftsmanship, professionalism and individualized attention to each of its customers. They repair over 7,000 operable windows annually and have successfully completed work in 20 states throughout the United States. Seekircher Steel Window Repair works on all manufacturers of steel casement windows found in residential, historical, and commercial buildings.

914-734-8004



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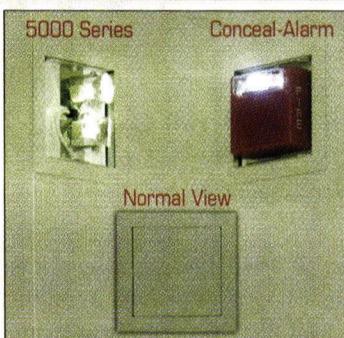
Quantapoint delivers technology and services that help clients achieve Zero-Defect Projects™. We "digitize" structures using patented laser scanning technology and provide professional services for visualization, analysis, quality control and decision support to help eliminate potential risks across the project lifecycle, beat project budgets and schedules.



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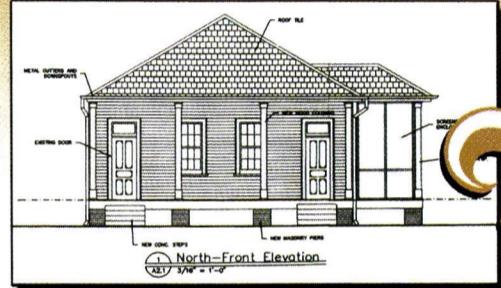


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FRIDAY | October 19 | 11:00am – 5:00pm

SATURDAY | October 20 | 11:00am – 4:00pm

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Go to [www.period-homes.com](http://www.period-homes.com) to order product literature, and click on "Free Product Literature" or fill out the card at page 34. To order literature from all of the companies listed here, enter No. 9927.

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[www.aandmvictorian.com](http://www.aandmvictorian.com)

South El Monte, CA 91733

Manufacturer of architectural elements: mantels, columns, moldings, balustrades, wall caps, pavers, quoins, planters, urns, fountains & gazebos; gypsum & cast stone; custom designs & finishes.

Call for more information.

## Architectural Columns & Balustrades

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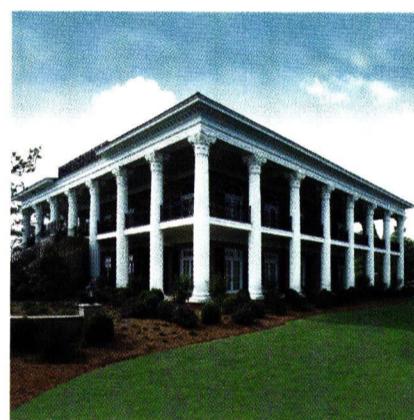
800-963-3060; Fax: 770-962-6988

[www.meltonclassics.com](http://www.meltonclassics.com)

Lawrenceville, GA 30042

Manufacturer of architectural elements: columns, balustrades, moldings, cornices, porch parts, brackets, trim & more; fiberglass, polyurethane, marble/resin composite, wood, cast & synthetic stone, GRC & GRG.

Write in No. 4100



Melton Classics created the 30-in.-dia. architecturally correct fluted Roman Corinthian columns in fiberglass for this classic Southern estate home.

## Architectural Products by Outwater, LLC

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Fiberglass, aluminum, wood, plaster, PVC and polyurethane columns are available from Outwater in many traditional styles.

## Architectural Reproductions by Timeless

800-665-4341; Fax: 770-205-1447

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Designer & manufacturer of Classically styled balustrade systems & decorative columns & capitals:

insect & weather-resistant marble fiberglass resin; CAD drawings & AIS specs; polyurethane moulding & millwork architectural products.

Write in No. 1246



This entrance features the Cambridge Balustrade Collection on the balcony, as well as Scamozzi Decorative Capitals and architectural fluted columns from Architectural Reproductions by Timeless.

& posts; for interior & exterior use; variety of sizes, styles & materials; 4 different grade levels of wood columns.

Write in No. 1579



Chadsworth's Authentic Replication Roman Doric columns with Ionic fluted shafts, measuring 7ft.-10in. x 10 in., are made from finger-jointed wood.

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[www.stonemasonsarch.com](http://www.stonemasonsarch.com)

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Manufacturer of custom natural-stone products using limestone & sandstone from North America & Europe: mantels, stairways, balustrades, columns, exterior wall cladding, archways, corbels & wall copings; design services.

Write in No. 1355

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Write in No. 1362

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717-626-4520; Fax: 717-626-5867

[www.sylvanbrandt.com](http://www.sylvanbrandt.com)

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Supplier of 18th- & 19th-century building materials salvaged from old houses & barns: columns, doors, mantels, sinks & bathtubs; antique & resawn flooring; antique heart pine, ancient oak, chestnut, white pine & hemlock; since 1960.

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## Camcraft 3-D, Inc.

713-550-8544; Fax: 713-550-8559

[www.camcraft3d.com](http://www.camcraft3d.com)

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Manufacturer of historically accurate reproductions & custom-designed ornament: computer-controlled design & manufacturing of deep-carved moldings, panels, capitals, architectural ornament & doors; all wood species.

Write in No. 435

## Chadsworth Columns

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[www.chadsworth.com](http://www.chadsworth.com)

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Manufacturer of authentically correct architectural columns: complete line of columns, piers, pilasters

## Cumberland Woodcraft Co.

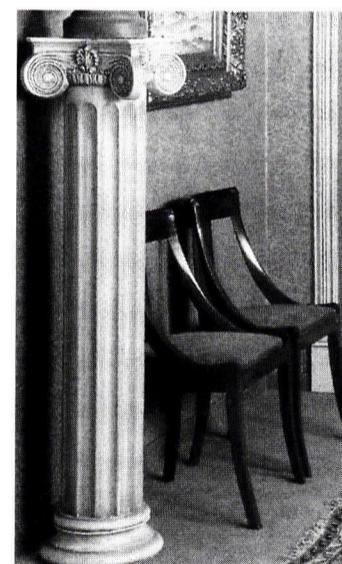
800-367-1884; Fax: 717-243-6502

[www.cumberlandwoodcraft.com](http://www.cumberlandwoodcraft.com)

Carlisle, PA 17015

Manufacturer of architectural millwork & decorative trim: corbels, carvings, brackets, molding, ceiling medallions, wall niches, fireplace surrounds, screen doors, porch trim, gable ornaments, columns & exterior millwork; wood & PVC; wallpaper.

Write in No. 1310



Cumberland Woodcraft manufactures fluted columns in wood or polymer.

## Decorators Supply Corp.

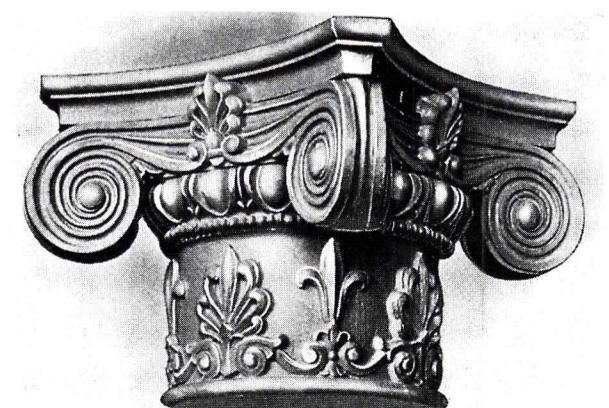
773-847-6300; Fax: 773-847-6357

[www.decoratorssupply.com](http://www.decoratorssupply.com)

Chicago, IL 60609

Supplier of 14,000 patterns for period architectural elements & molded ornament: cornices, columns, capitals, mantels, ornamental ceilings, niches, domes, brackets & corbels; plaster of Paris, wood & compo; since 1893.

Write in No. 210



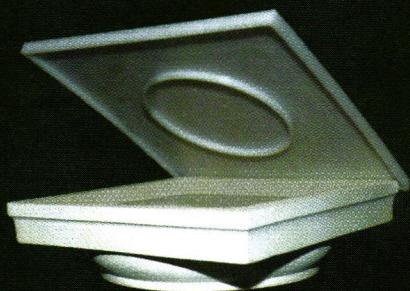
Replicas of thousands of designs, such as this Ionic Renaissance capital, are included in the catalog of products offered by Decorators Supply.

# It's a way of life... and it's only getting better



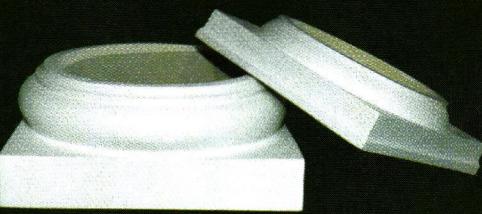
In 2007 HB&G will offer labor saving enhancements at no cost to you.

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HB&G built its reputation by listening to the installer & providing innovative solutions. The PermaFlashing\* & Installation Kit, enhances our PermaCast® Column line of products. PermaFlashing\* secures the column from lateral movement as well as protects the column from infiltration of the elements.

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**HB&G**

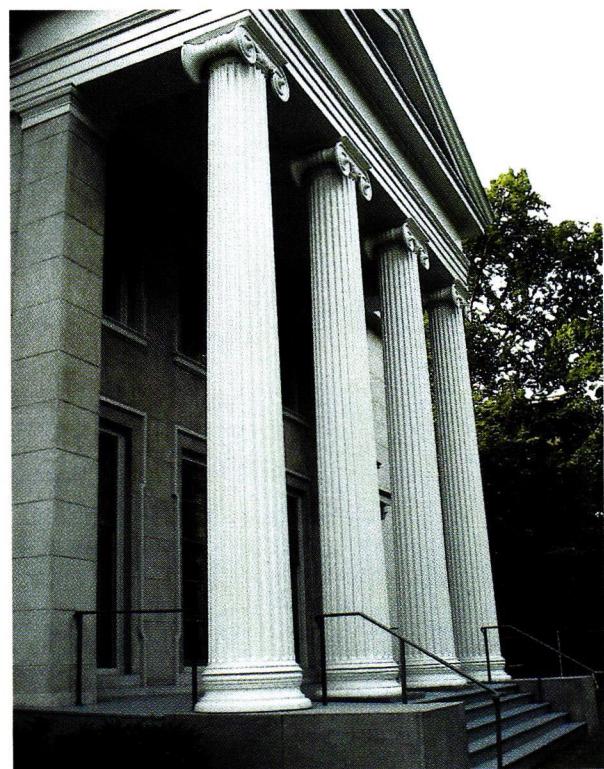
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**Fagan Design & Fabrication, Inc.**  
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[www.fagancolumns.net](http://www.fagancolumns.net)  
West Haven, CT 06516

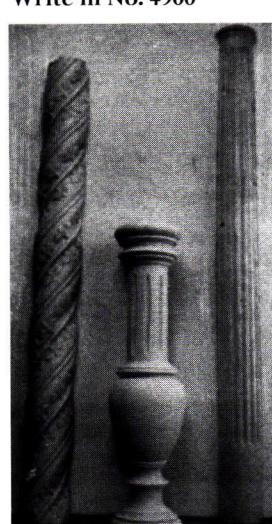
Manufacturer of custom wood columns, cylinders, rope twists, large turnings, octagons & pilasters: Classical order; load bearing & ornamental; replication for restoration; stain grade in any species.  
Write in No. 8210



To match existing columns, Fagan Design made this 30-in.-dia. x 20-ft.-tall replica column (foreground).

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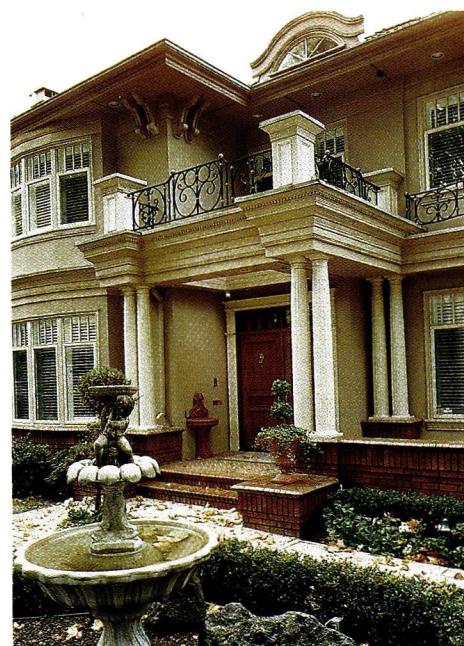
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800-876-3567; Fax: 718-937-9858  
[www.florentinecraftsmen.com](http://www.florentinecraftsmen.com)  
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Manufacturer of ornamental metalwork & stonework: garden elements, sculpture, fountains, planters, weathervanes, benches, gates, columns & more; bronze, cast aluminum, carved & cast stone, lead, cast iron & wrought iron/steel.  
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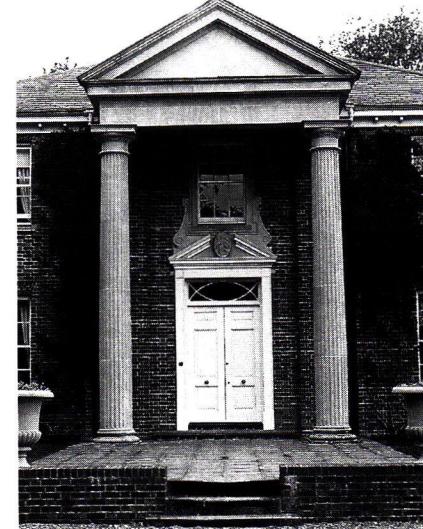
Custom fabricator of fine ornamental & architectural plaster details: columns & mantels; specialty

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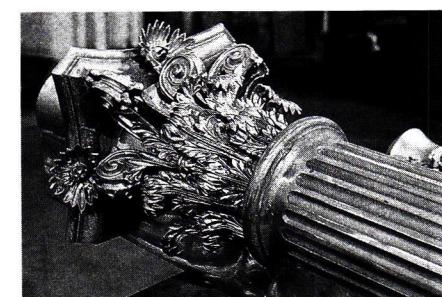
Square PermaWrap cellular PVC columns are available from HB&G in several sizes.

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**Historical Arts & Casting, Inc.**  
800-225-1414; Fax: 801-280-2493  
[www.historicalarts.com](http://www.historicalarts.com)  
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Designer & custom fabricator of ornamental metal-work: benches, columns, balustrades, gazebos, lighting, grilles, doors, windows, skylights & more; cast iron, bronze, aluminum & wrought iron/steel; many styles; restoration services.  
Write in No. 1210



Historical Arts & Casting designed and fabricated the Corinthian capital for this fluted column.

**Limestone Concept, Inc.**  
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Custom fabricator & distributor of hand-carved elements: fountains, columns, balustrades, urns, benches, pavers & statuary; antique mantels; French limestone slabs & tile; antique terra cotta, flooring & quarry tile.  
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This cherry column with Roman Corinthian capital was supplied by Pacific Columns.

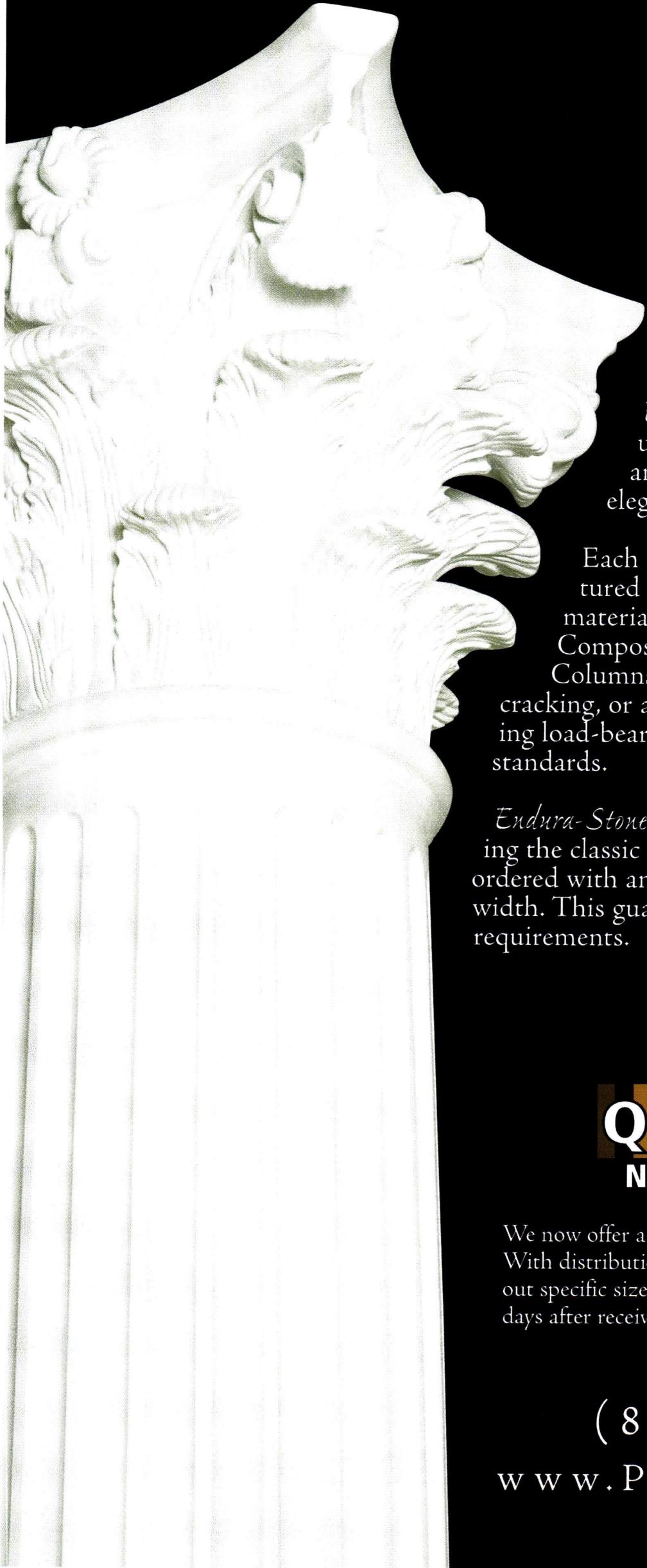
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[www.steptoewife.com](http://www.steptoewife.com)

Toronto, ON, Canada M6B 1V9

Supplier of cast-iron architectural elements: spiral & straight stairs, stair kits, balustrades, balusters, railings, gates, grilles, fireplace tools, arbors, cresting, columns & capitals; cast aluminum, bronze & wrought iron/steel.

Write in No. 470



The cast-iron details for this capital were fabricated by Steptoe & Wife Antiques.

**Superior Moulding, Inc.**

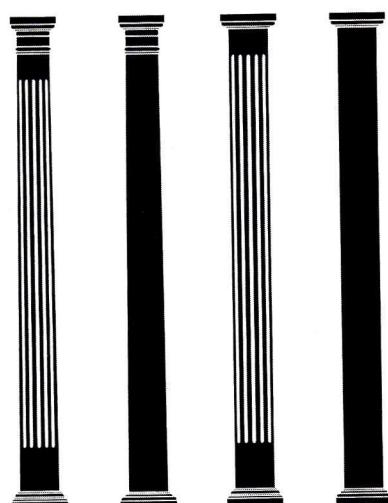
800-473-1415; Fax: 818-376-1314

[www.superiormoulding.com](http://www.superiormoulding.com)

Van Nuys, CA 91411

Supplier of standard & custom moldings & more: embossed, sculpted & polyfoam moldings; columns, capitals, ceiling medallions, niches, domes, corbels, windows, doors, stair parts, hardwood flooring & more.

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[www.frederickwilbur-woodcarver.com](http://www.frederickwilbur-woodcarver.com)

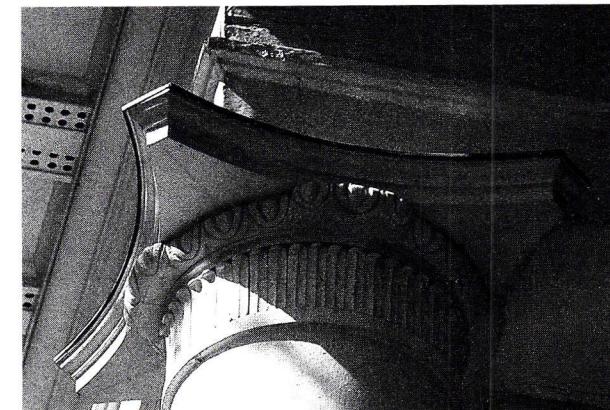
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Wood carver: traditional decorative interior & exterior carvings; furniture, mantels, moldings, brackets, friezes, capitals, rosettes & heraldry; original designs & historically accurate reproductions.

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Texas Carved Stone hand carved this Corinthian capital in limestone.



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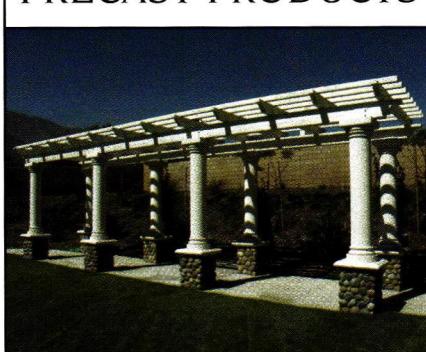
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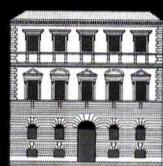
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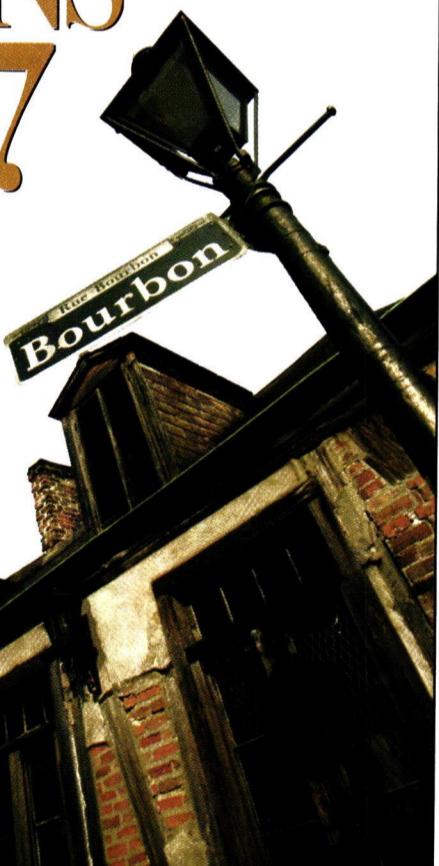
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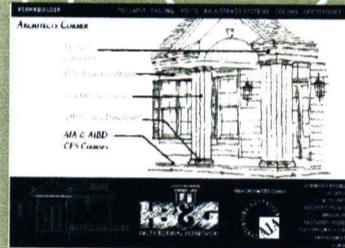
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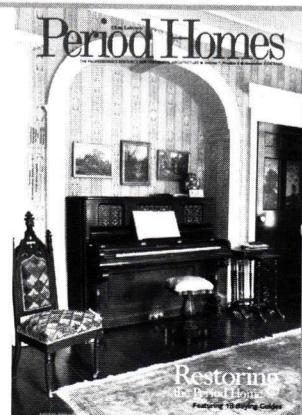
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## A&M Victorian Decorations, Inc.

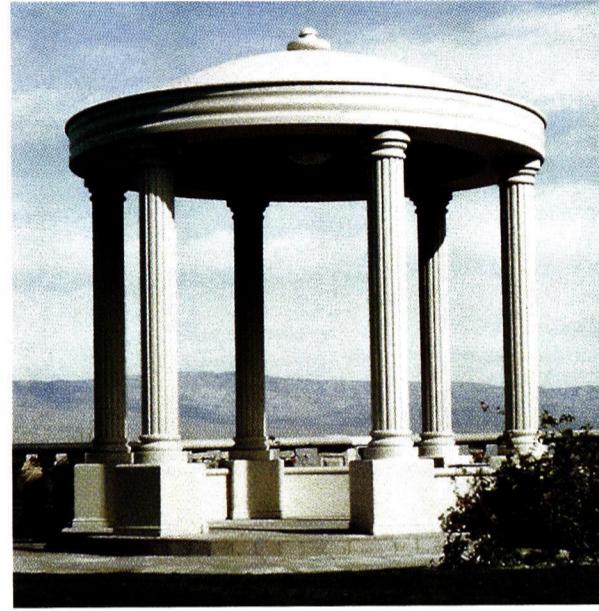
800-671-0693; Fax: 626-575-1781

[www.aandmvictorian.com](http://www.aandmvictorian.com)

South El Monte, CA 91733

Manufacturer of architectural elements: mantels, columns, moldings, balustrades, wall caps, pavers, quoins, planters, urns, fountains & gazebos; gypsum & cast stone; custom designs & finishes.

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Custom fabricator & supplier of traditional conservatories, greenhouses, sunrooms, pool enclosures, garden houses, roof lanterns, specialty skylights & glass roof systems: wood & aluminum; true-divided-lite windows & doors.

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This gabled, mahogany-framed conservatory by Glass House, LLC, features a lead-coated copper roof with motorized vents and traditional-cut true-divided-lite windows and French doors.

## Oak Leaf Conservatories of York

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This two-story conservatory in Rochester, NY, built by Renaissance Conservatories, features a copper roof with a glass lantern.

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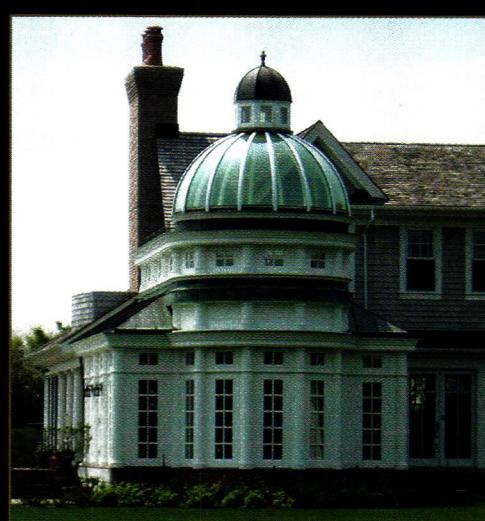
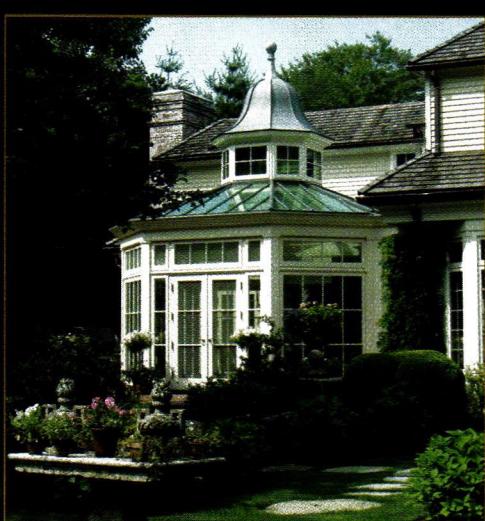
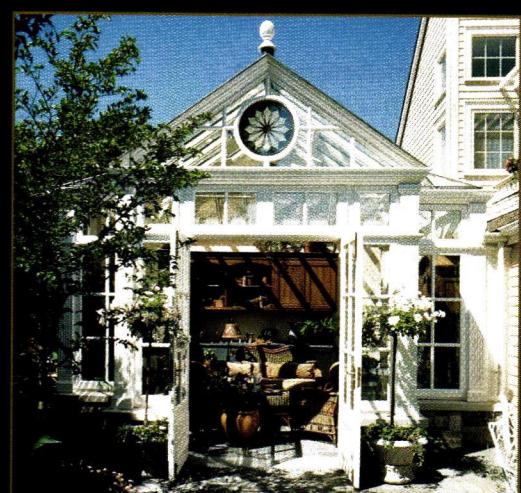
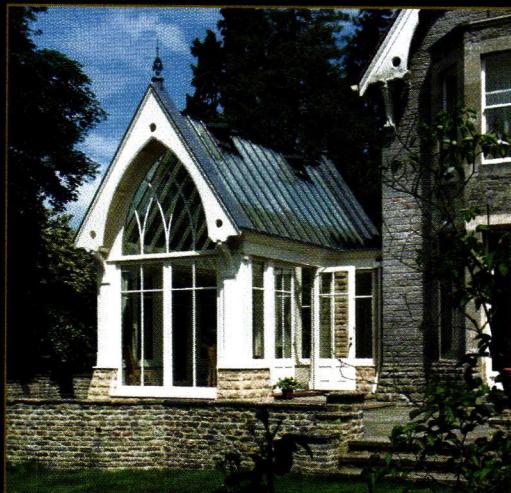
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Oak Leaf Conservatories custom designed this conservatory, which features a dramatic glass dome and upstands with operable sashes.



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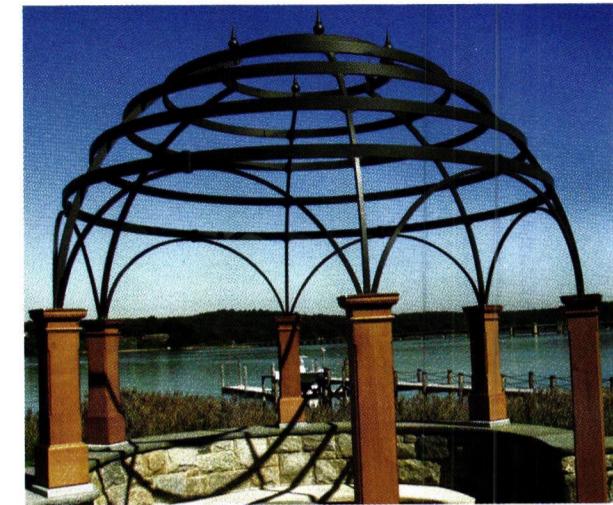
918-592-1700; Fax: 918-592-2385

[www.wiemanniron.com](http://www.wiemanniron.com)

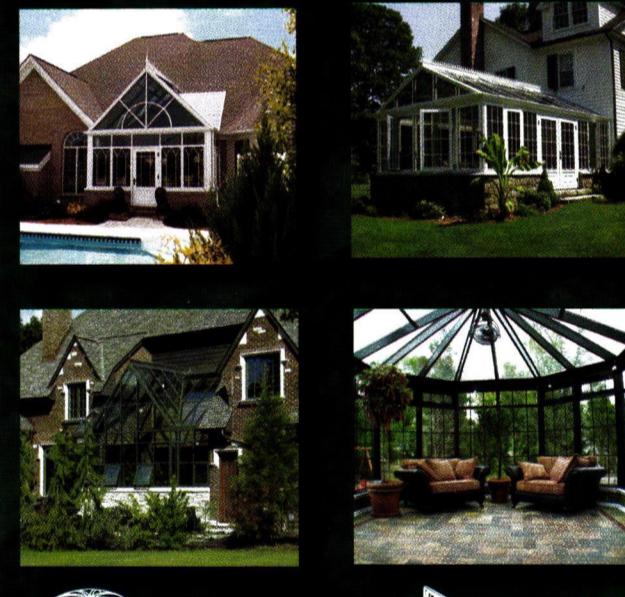
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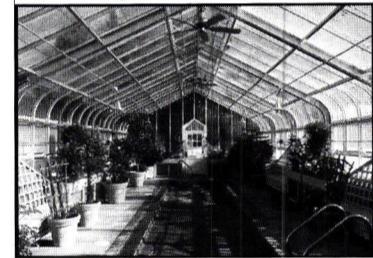
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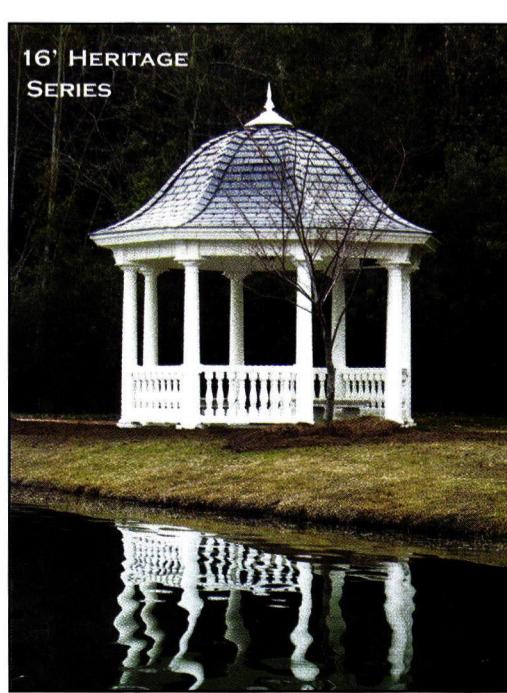
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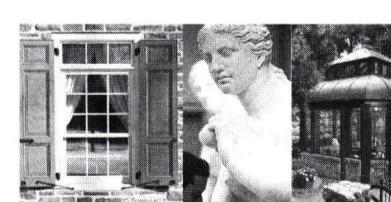
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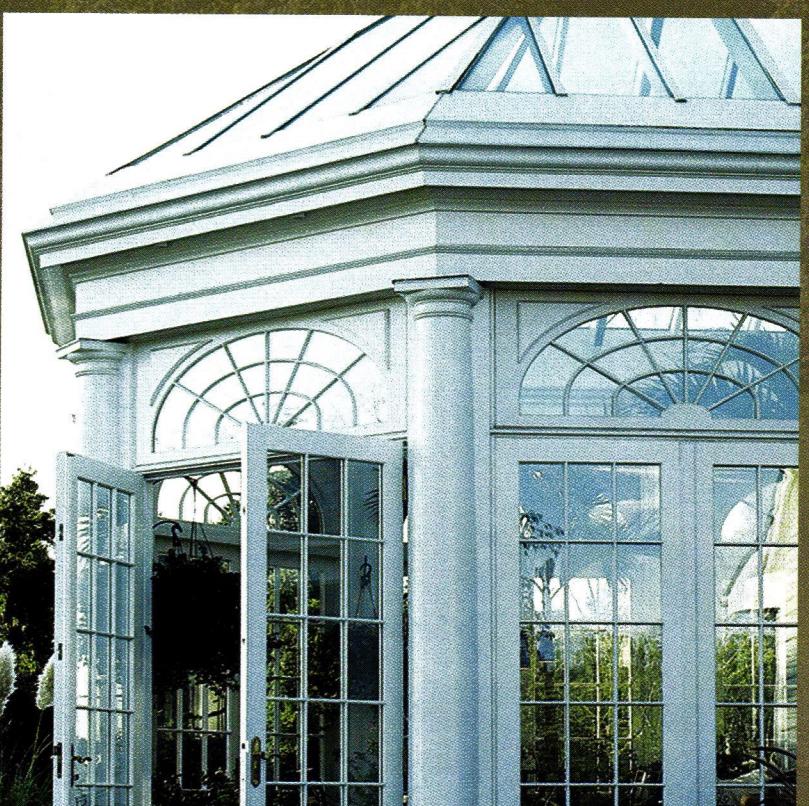
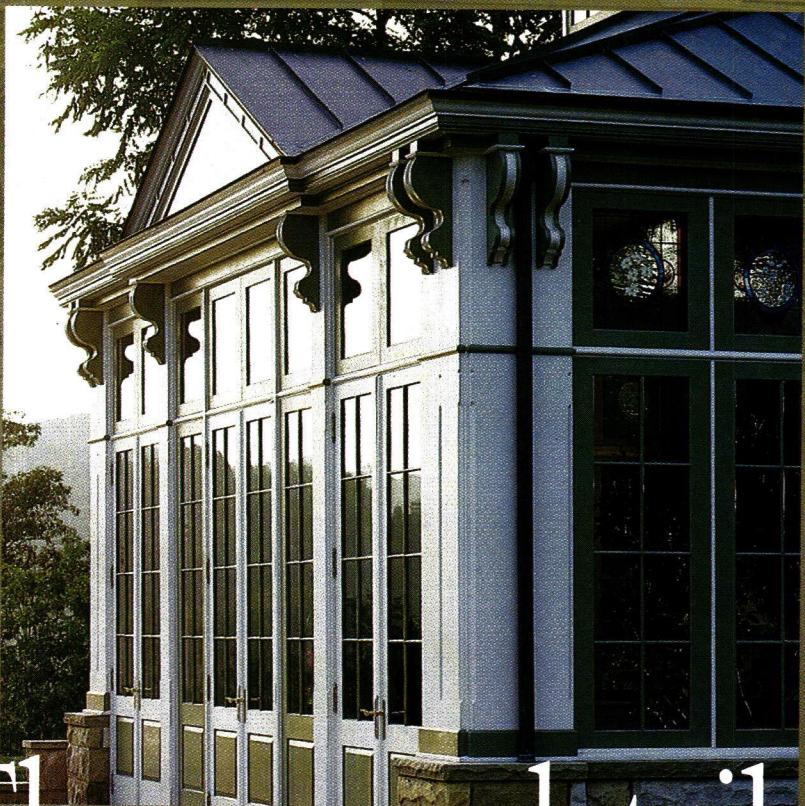
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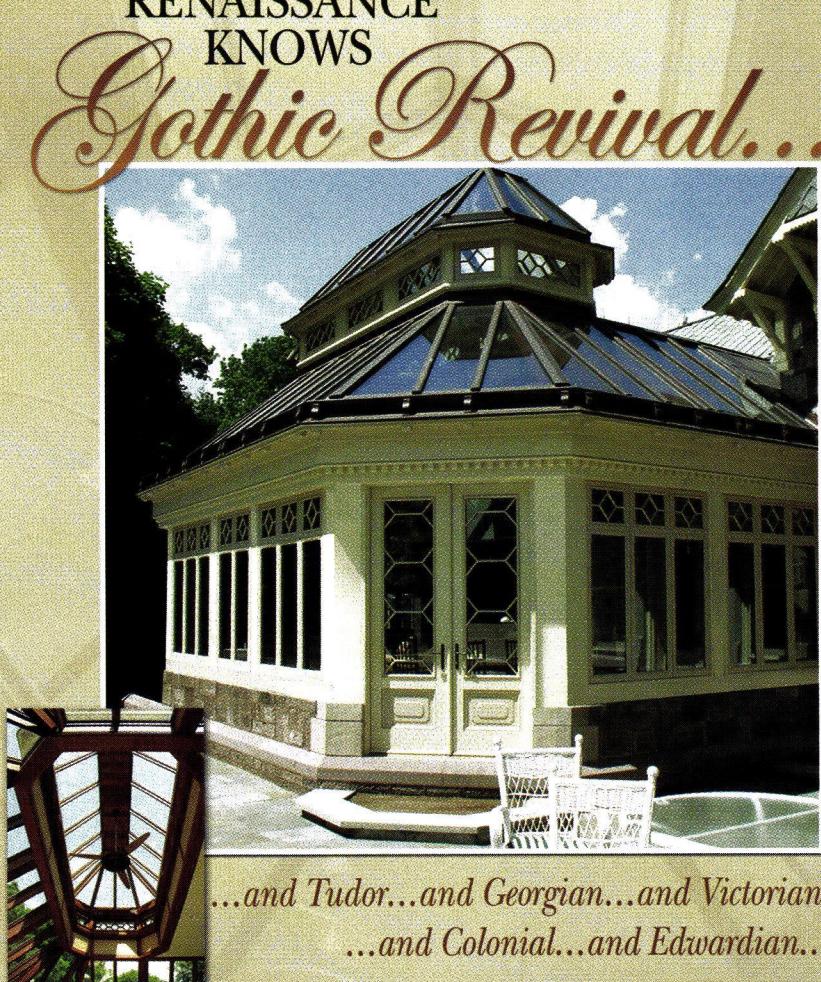
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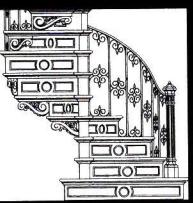
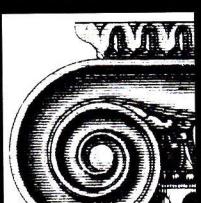
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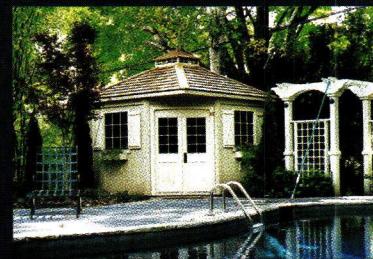


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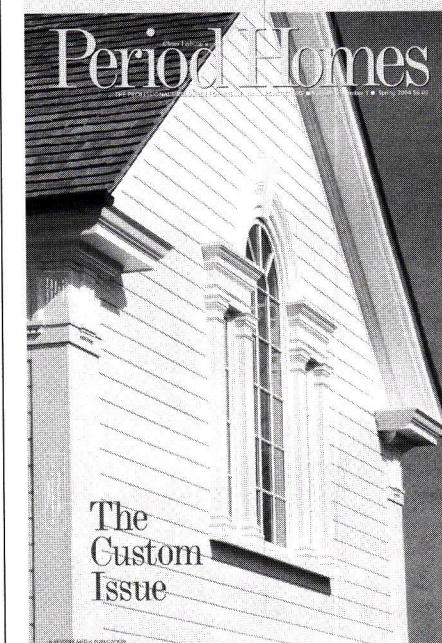


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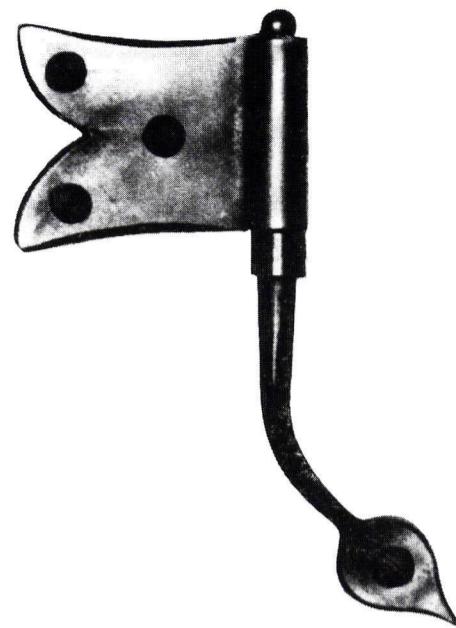
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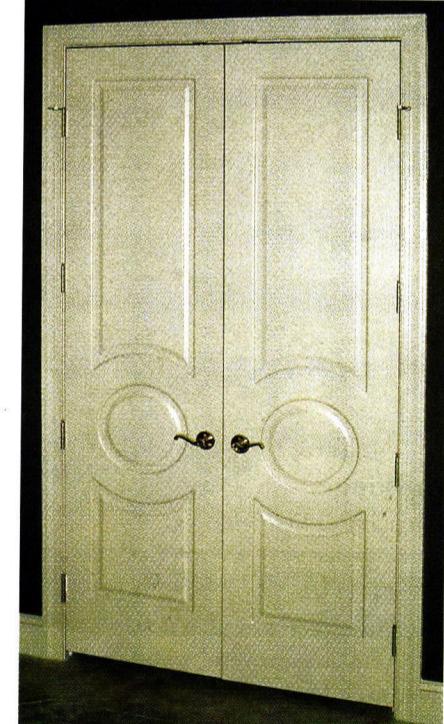
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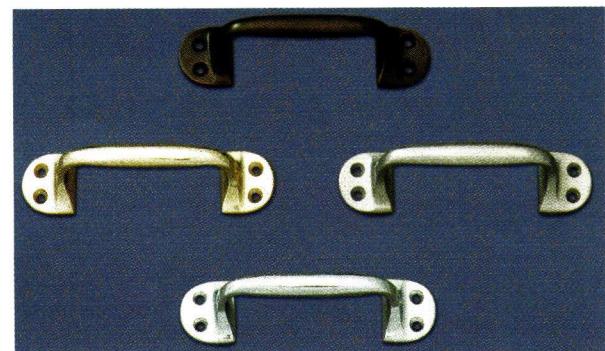
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*The Wood Factory created this door and casing with plinth blocks and a patterned-glass panel.*

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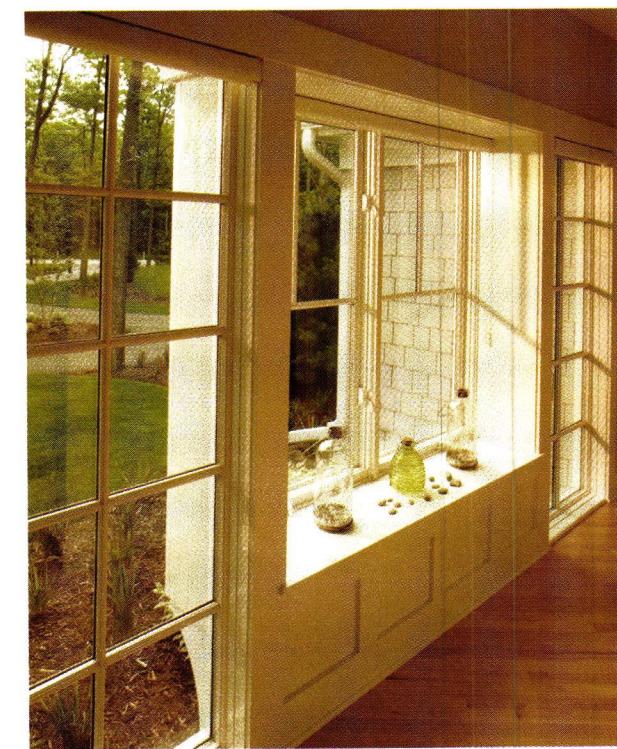
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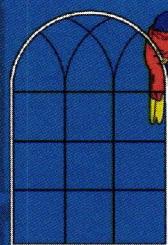
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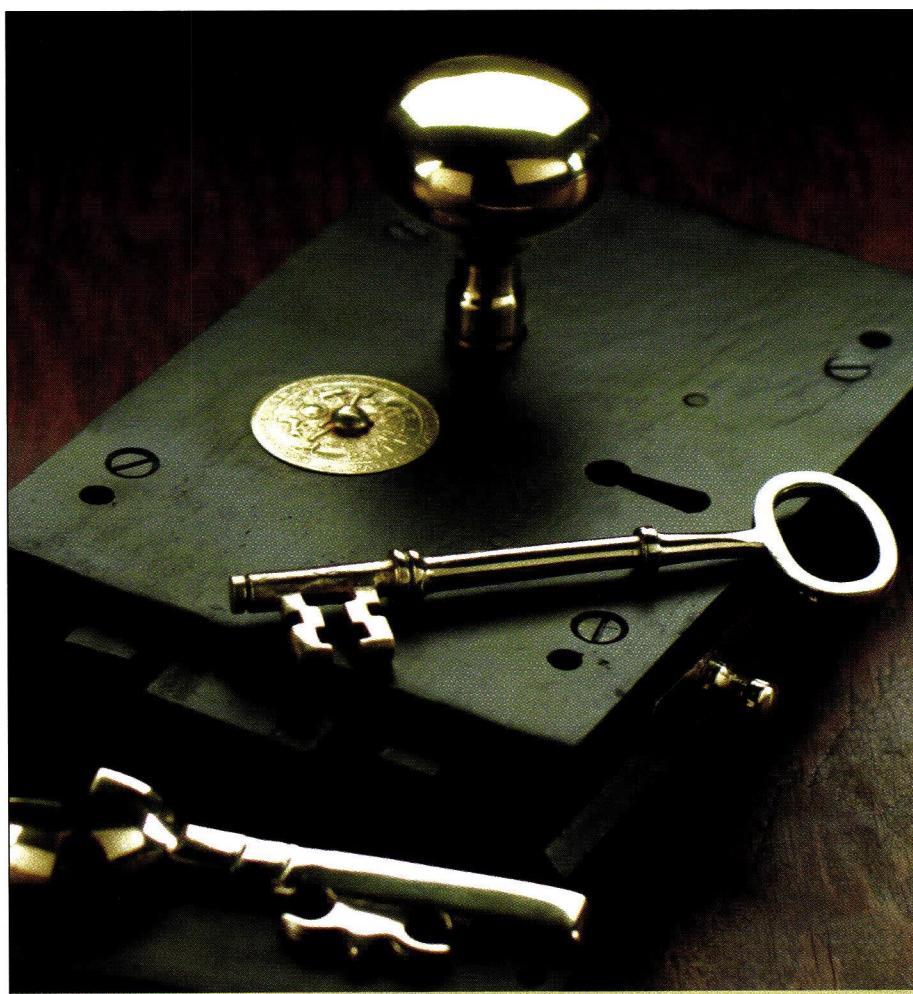
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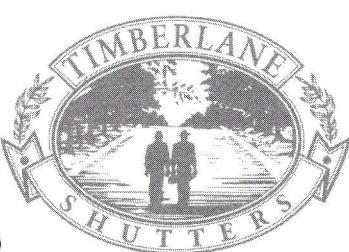
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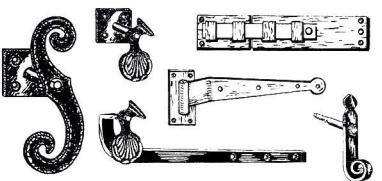
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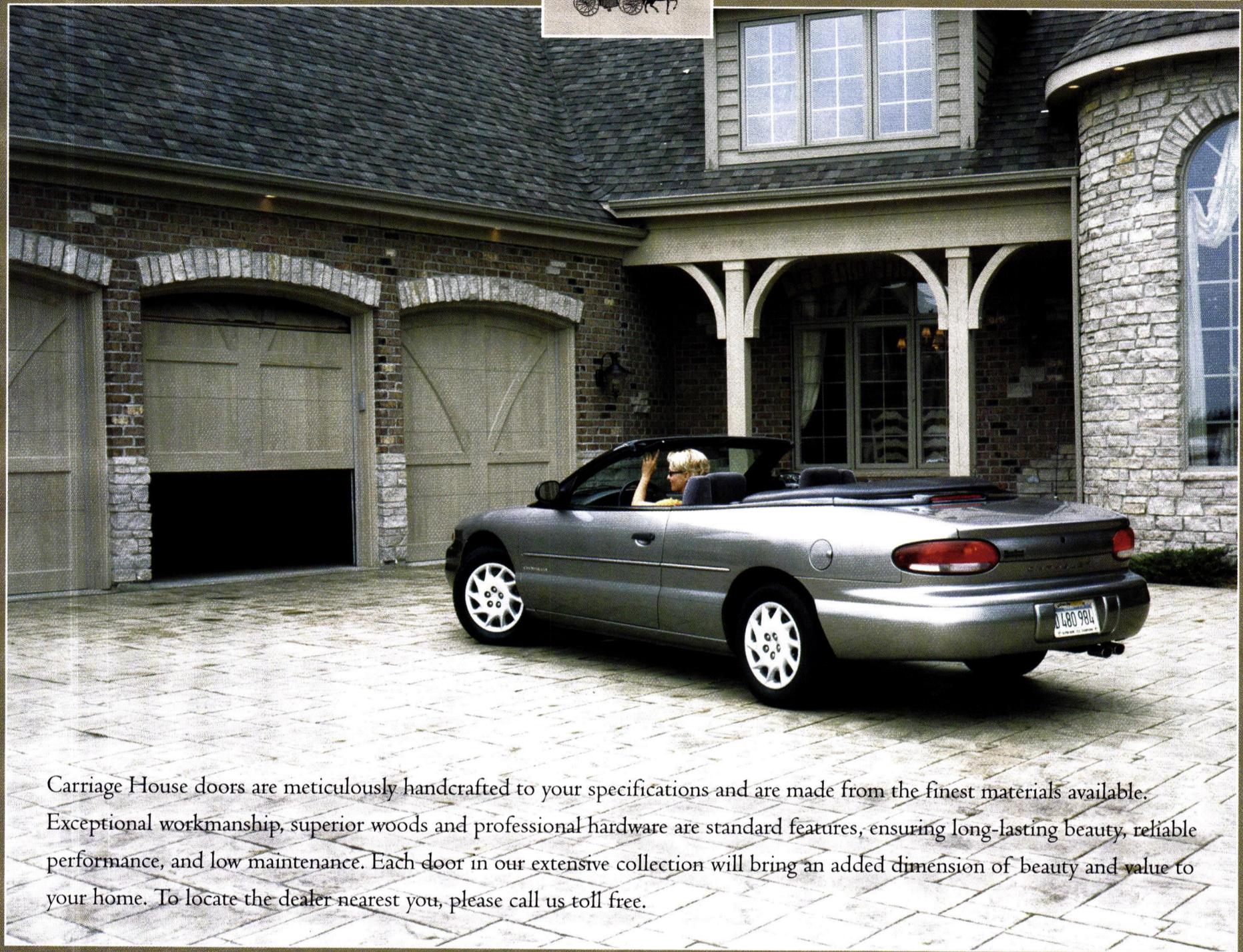
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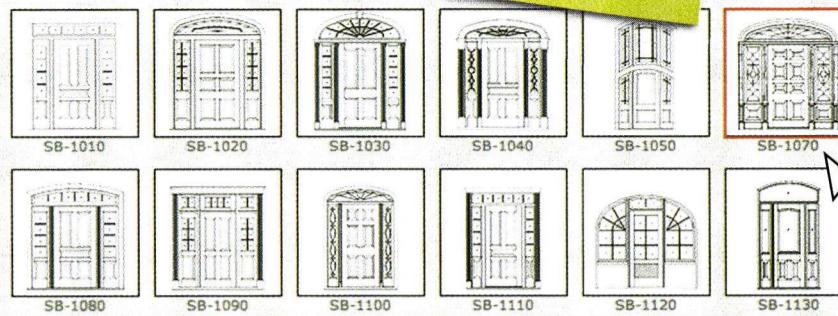


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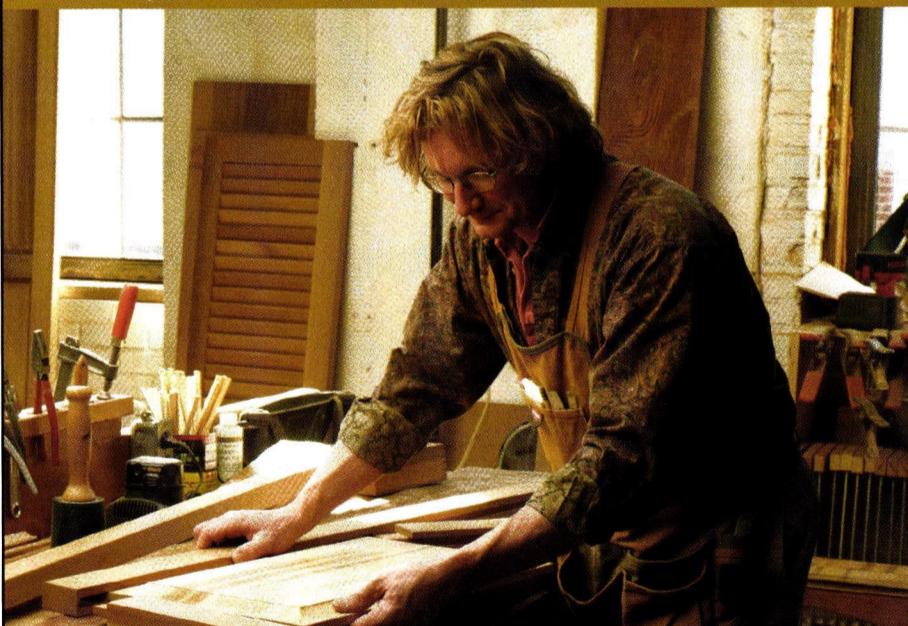
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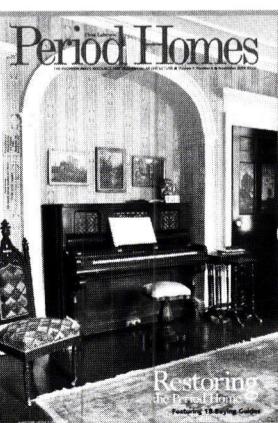


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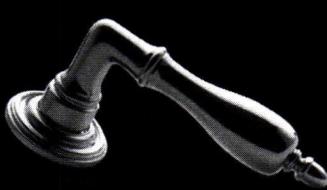
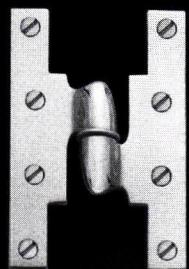
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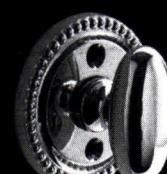
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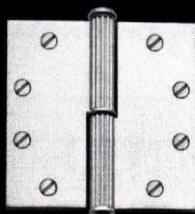
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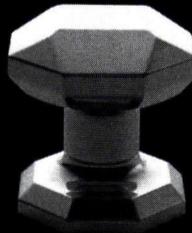
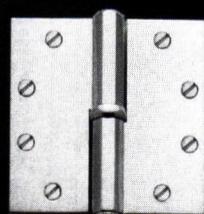
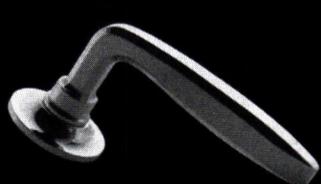
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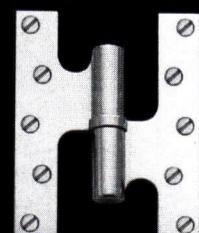
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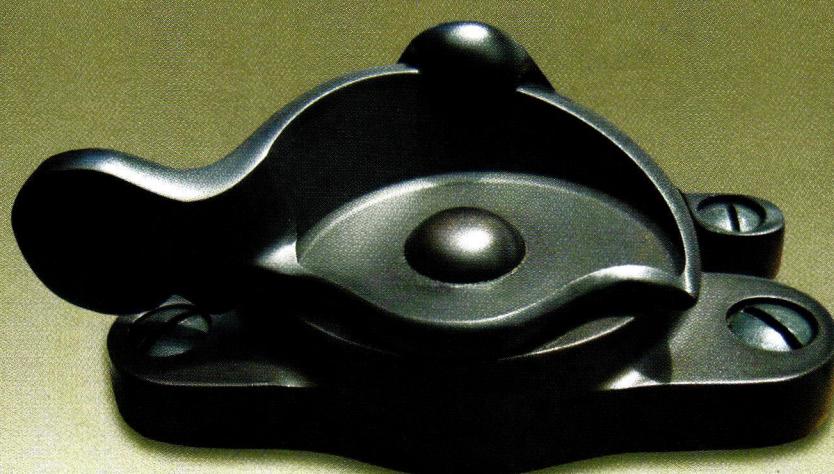
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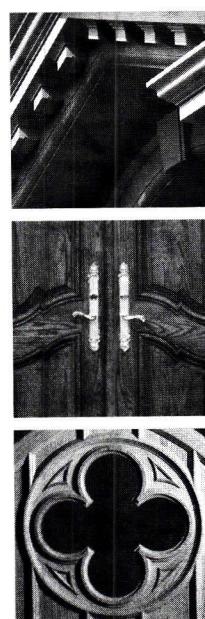
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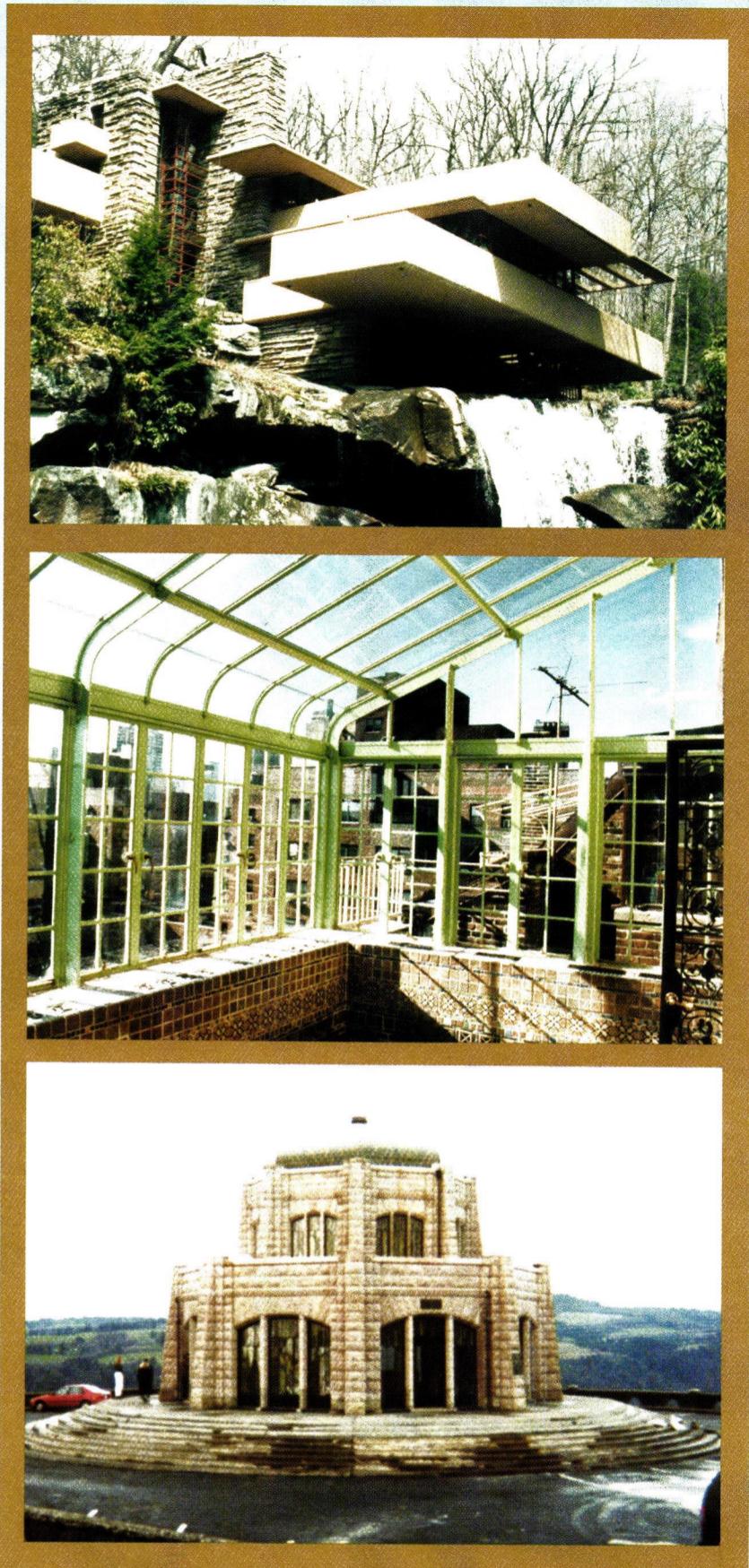


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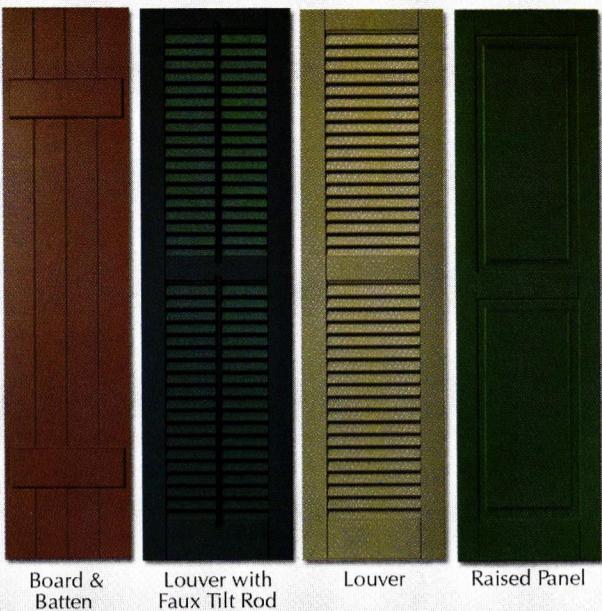
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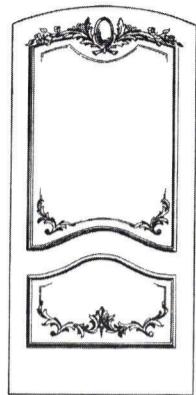
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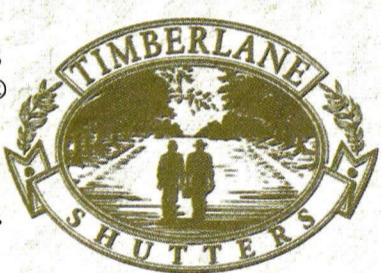
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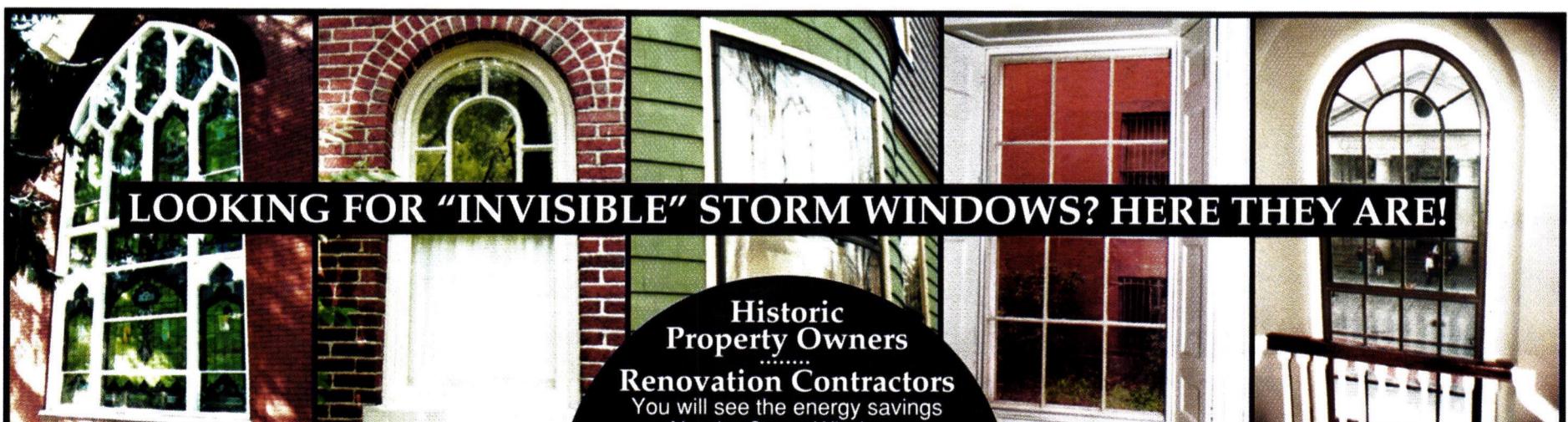


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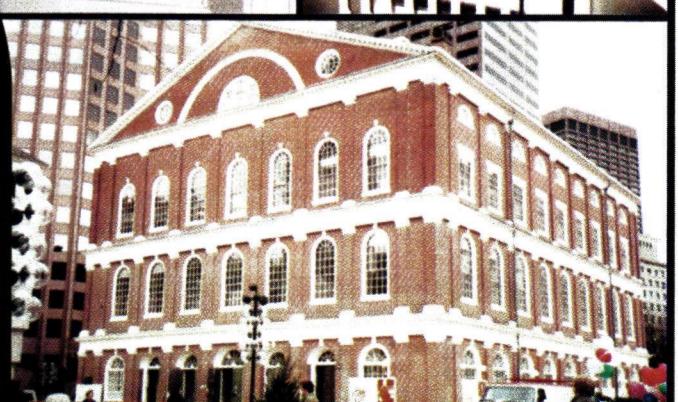
Cincinnati, Ohio 45241

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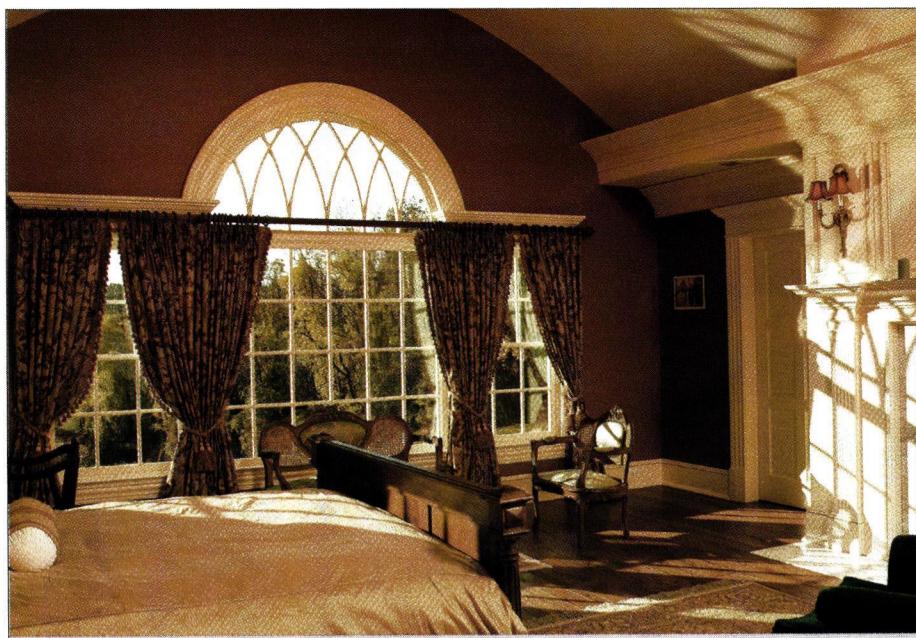
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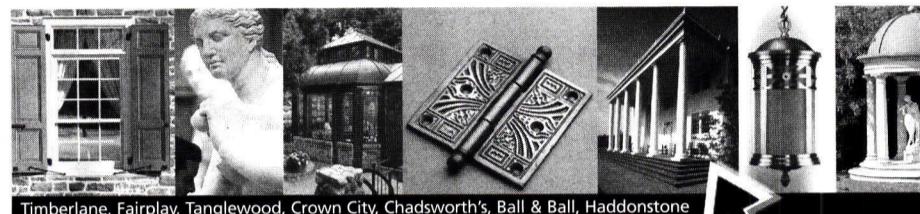
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800-671-0693; Fax: 626-575-1781

[www.aandmvictorian.com](http://www.aandmvictorian.com)

South El Monte, CA 91733

Manufacturer of architectural elements: mantels, columns, moldings, balustrades, wall caps, pavers, quoins, planters, urns, fountains & gazebos; gypsum & cast stone; custom designs & finishes.

**Call for more information.**



*A&M Victorian supplied the precast-concrete entryway and balustrades of this California residence.*

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[www.meltonclassics.com](http://www.meltonclassics.com)

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**Write in No. 4100**



*Melton Classics supplied the low-maintenance Architectural Urethane™ balustrades, mouldings and brackets.*

## Architectural Products by Outwater, LLC

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**Write in No. 5008**

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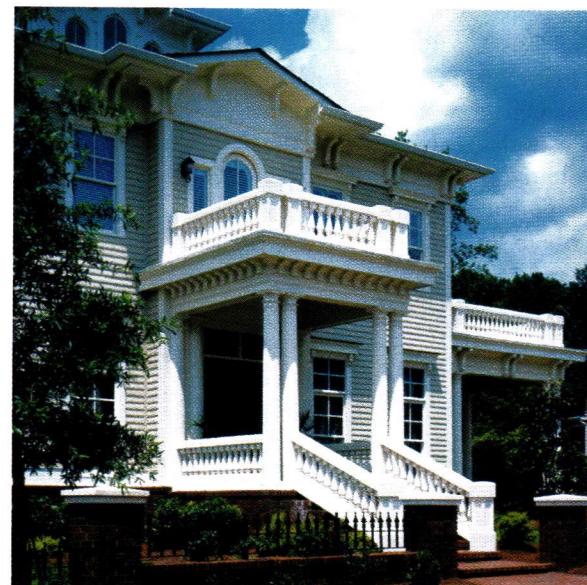
800-665-4341; Fax: 770-205-1447

[www.timelessarchitectural.com](http://www.timelessarchitectural.com)

Cumming, GA 30041

Designer & manufacturer of Classically styled balustrade systems & decorative columns & capitals; insect & weather-resistant marble fiberglass resin; CAD drawings & AIS specs; polyurethane moulding & millwork architectural products.

**Write in No. 1246**



*This house features the Cambridge baluster system from Architectural Reproductions by Timeless.*

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**Write in No. 521**



*Bear Creek Lumber supplied the select knotty, tongue-and-groove Port Orford cedar for this residence.*

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[www.colorpeople.com](http://www.colorpeople.com)

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Write in No. 3720

**Foster Wood Products Inc.**

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Write in No. 4020



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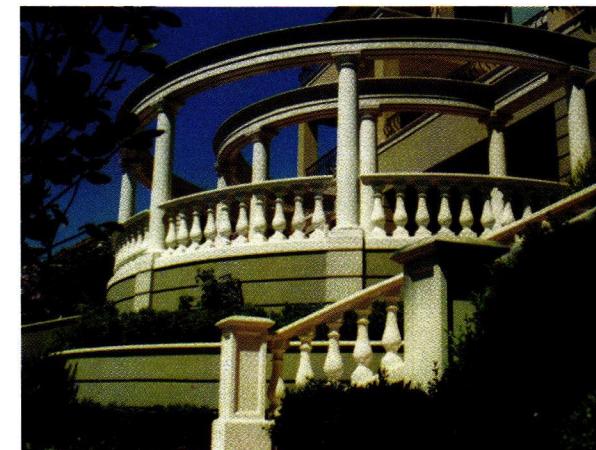
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Designer & custom fabricator of ornamental metal-work: benches, columns, balustrades, gazebos, lighting, grilles, doors, windows, skylights & more; cast iron, bronze, aluminum & wrought iron/steel; many styles; restoration services.

Write in No. 1210



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**Limestone Concept, Inc.**

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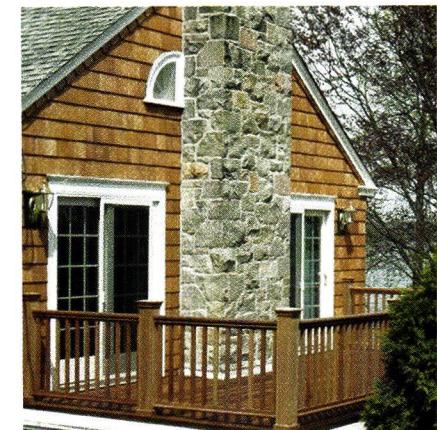
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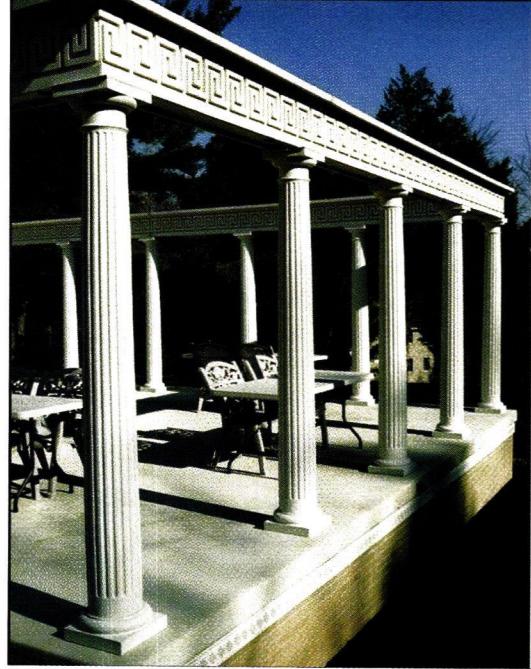
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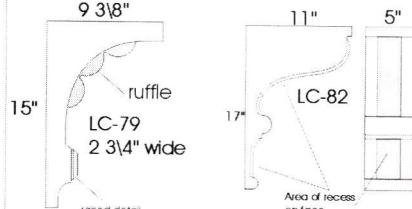
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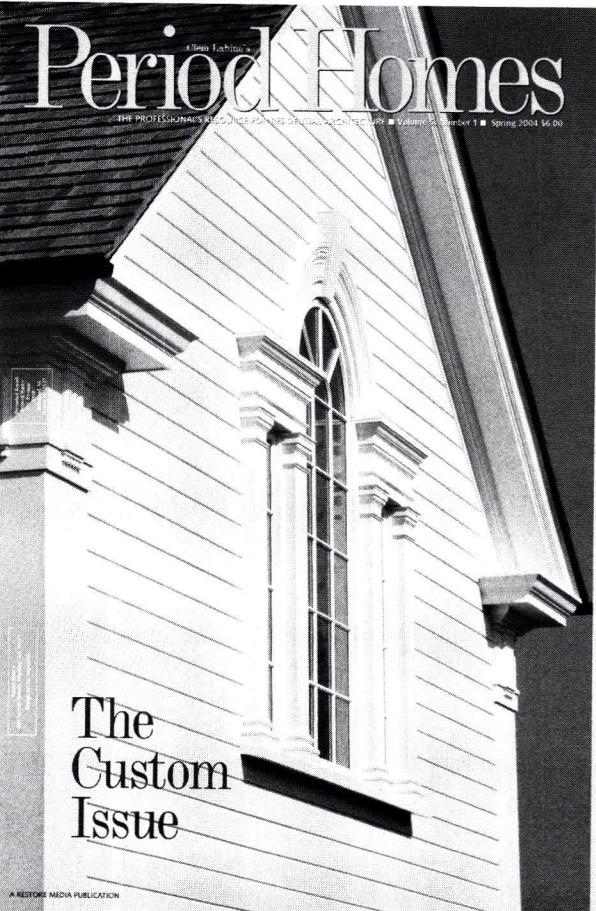
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# Flooring

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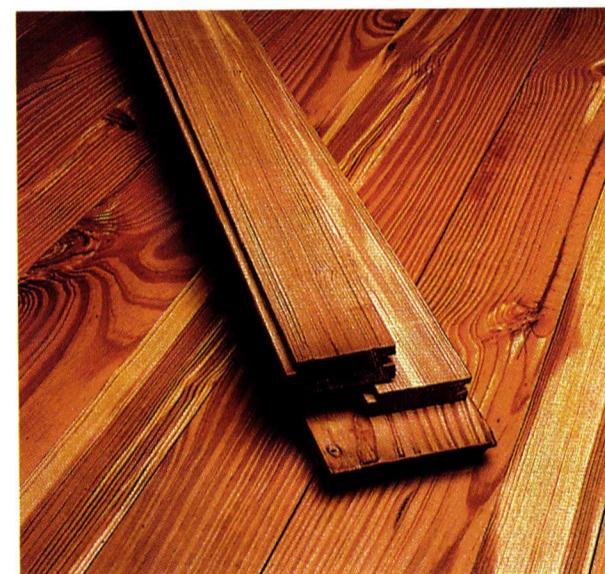
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## Carlson's Barnwood Co.

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[www.carlsonsbarwood.com](http://www.carlsonsbarwood.com)

Cambridge, IL 61238

Supplier of recycled barn-wood planks, re-milled antique flooring, dimensional lumber & timbers in various shades & types: cupolas, porch poles, siding, milled & barn lumber, flooring & paneling in pine & oak.

Write in No. 2744

## Champlain Stone, Ltd.

518-623-2902; Fax: 518-623-3088

[www.champlainstone.com](http://www.champlainstone.com)

Warrensburg, NY 12885

Supplier of natural building & landscaping stone: guillotined & hand-split granite, quartzitic sandstone & limestone; for veneer, thin sawn veneer & corners, wall stone, flagging, flooring, paving, step slabs, fireplaces, fountains & more.

Write in No. 4270

## Country Road Associates, Ltd.

845-677-6041; Fax: 845-677-6532

[www.countryroadassociates.com](http://www.countryroadassociates.com)

Millbrook, NY 12545

Manufacturer & distributor of 19th-century reclaimed flooring materials, barn siding & hand-hewn beams: white pine, hemlock, heart pine, white oak, chestnut & black walnut; wide board & random width; custom cabinetry.

Write in No. 7480



Country Road Associates produces handcrafted flooring, as well as cabinetry and furniture, from 19th-century reclaimed white pine, hemlock, oak, heart pine, chestnut, cherry and walnut.

## Eron Johnson Antiques

303-777-8700; Fax: 303-777-8787

[www.eronjohnsonantiques.com](http://www.eronjohnsonantiques.com)

Denver, CO 80203

Supplier of antiques: more than 10,000 period architectural items; doors, stained glass, columns, fireplaces, furnishings, wood flooring, lighting & garden ornament.

Write in No. 3153

## Foster Wood Products Inc.

800-682-9418; Fax: 706-846-3487

[www.fosterwood.com](http://www.fosterwood.com)

Shiloh, GA 31826

Supplier of flooring, paneling, siding & decking; heart & longleaf yellow pine; large timbers; custom woodwork.

Write in No. 124

## Limestone Concept, Inc.

310-278-9829; Fax: 310-278-9651

[www.limestoneconcept.com](http://www.limestoneconcept.com)

Gardena, CA 90249

Custom fabricator & distributor of hand-carved elements: fountains, columns, balustrades, urns, benches, pavers & statuary; antique mantels; French limestone slabs & tile; antique terra cotta, flooring & quarry tile.

Write in No. 5390

## Lumber Liquidators, Inc.

757-259-7267; Fax: 757-259-7292

[www.lumberliquidators.com](http://www.lumberliquidators.com)

Toano, VA 23168

Manufacturer of hardwood flooring: exotic & domestic wood; Bellawood comes with a 50-year warranty; 75 locations nationwide.

Write in No. 1261



Lumber Liquidators supplied this Bellawood Prefinished Hardwood Flooring, which is available in a variety of wood species and grades.

## Olde World Enterprises, Inc.

828-837-0357; Fax: 828-837-1458

[www.oldeworld.com](http://www.oldeworld.com)

Murphy, NC 28906

Designer & manufacturer of concrete molds for brick, stone & tile flooring & paving: more than 50 styles & designs; custom molds; colorants & other finishes.

Write in No. 125



Concrete molds from Olde World Enterprises were used to create this rustic-style, concrete tile in a salmon color with marbleizing effect for a room at the Castle McKenzie in Murphy, NC.

## Pioneer Millworks

800-951-9663; Fax: 585-924-9962

[www.pioneermillworks.com](http://www.pioneermillworks.com)

Farmington, NY 14425

Supplier of custom-sawed & -planed reclaimed timbers: flooring, trim, doors, stairs, paneling & more; heart pine, Douglas fir, oak & other species.

Write in No. 6370



This flooring is American Gothic beech from Pioneer Millworks; it was salvaged from old barn timbers.

# *It's all about the finish™ ...*



Photo courtesy of Pioneer Millworks. Settlers Plank Oak Flooring finished with Millie's All Purpose Penetrating Tung Oil.

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**Rawles-Aden Lumber Co.**

800-446-1818; Fax: 804-861-9108

P.O. Box 269

Petersburg, VA 23803

Manufacturer of European-style floating floors:  
hevea, oak, ash, maple & teak.

Write in No. 1593



This wood floor was finished with Sutherland Welles' polymerized tung oil.

**Reliance Specialty Building Products**

800-697-4705; Fax: 509-466-8833

www.reliancesbp.com

Spokane, WA 99228

Manufacturer of custom-cut timbers: from 3x4 to 24x36 in.; random-width &amp; wide-board flooring; Douglas fir, western larch, white fir, hemlock, pine, cedar, aspen &amp; birch; timber frames.

Write in No. 1211

**Renaissance Old World Inc.**

559-444-0558; Fax: 559-445-2635

www.carving.com

Fresno, CA 93702

Custom fabricator of handcrafted engineered wood flooring:  $\frac{1}{16}$ -in.-thick hardwood veneer; cabinetry, doors & millwork; traditional tools utilized.**Superior Moulding, Inc.**

800-473-1415; Fax: 818-376-1314

www.superiormoulding.com

Van Nuys, CA 91411

Supplier of standard &amp; custom moldings &amp; more: embossed, sculpted &amp; polyfoam moldings; columns, capitals, ceiling medallions, niches, domes, corbels, windows, doors, stair parts, hardwood flooring &amp; more.

Write in No. 138



Gladstone panels from Tile Source were used to create this Victorian-style tile floor for a conservatory.



Select-grade longleaf heart-pine flooring from What It's Worth was used in this room.

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# **Our customers say it best...**

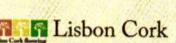
*"We were looking to brighten up our living room and dining room. We are very impressed by the new wood flooring. What a real nice product to work with.*

*We are so pleased with the  
Bellawood Flooring."*

**Timothy & Lynn L.,  
Summit, NY**



**Dream Home 6MM Norway Oak Laminate Flooring  
w/10 year warranty (6NO) ..... 78¢ sq.ft.**



**Lisbon Cork Sunset Glue Down Cork Tiles Flooring  
w/25 year warranty (CKML) \$1.49 sq ft**



**Morning Star 5/8"x3 $\frac{3}{4}$ " Horizontal Carbonized Bamboo Flooring w/30 year warranty (PRBAMHC) \$2.79 sq ft**



**Timber Top 3/8"x3" Gunstock Engineered Flooring  
w/15 year warranty (TTENRCS) \$2.89 sq ft**



**Bellawood 3/8"x3" Brazilian Cherry Select  
Prefinished Flooring w/50 years warranty**



(HUSBC3S38V).....\$3.99 sq.ft.

Exp. 9/30/07



"I liked the quality of Bellawood so much, I installed it in my own home." - **Bob Vila**

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The logo for BellaWOOD Prefinished Hardwood Floors. The word "Bella" is written in a large, elegant, cursive red font. To its right, "WOOD" is in a large, bold, blue sans-serif font. Below "Bella" and "WOOD" is the word "PREFINISHED HARDWOOD FLOORS" in a smaller, bold, dark blue sans-serif font. At the bottom right of the "PREFINISHED" text is a registered trademark symbol (®). Below the entire logo is the text "Certified 50 Year Warranty" in a red sans-serif font.

## Bellawood Brazilian Cherry Select

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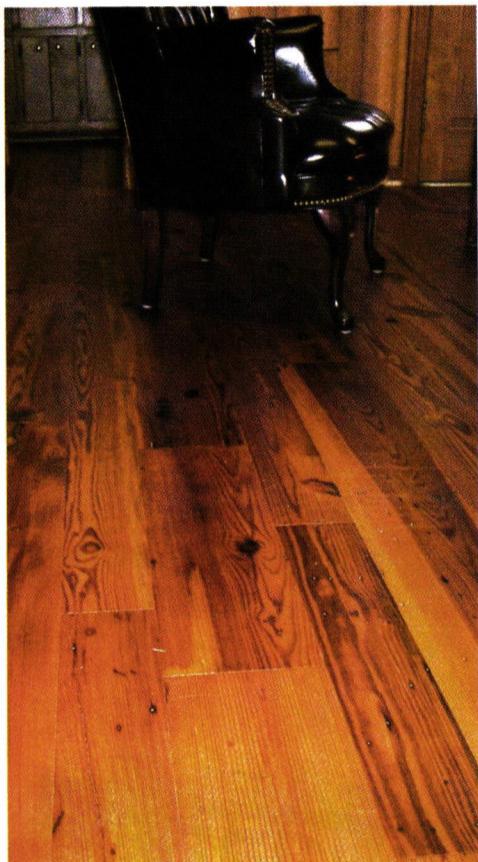
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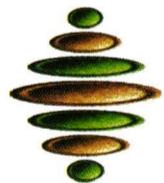
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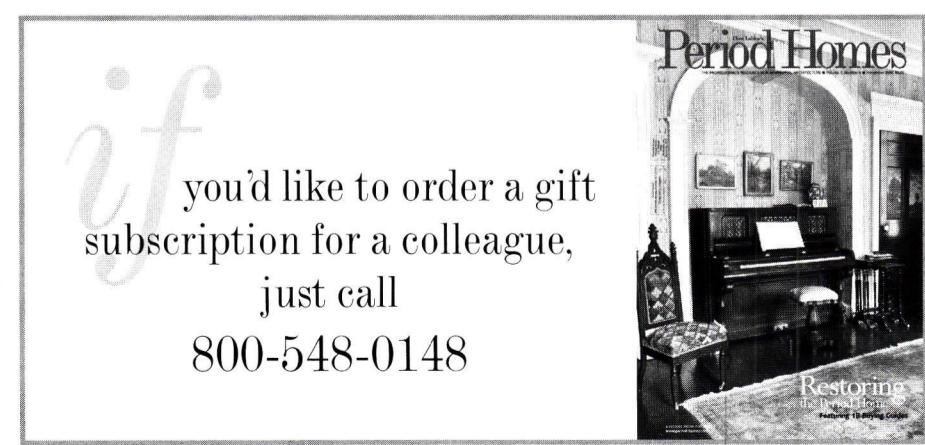
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## A&M Victorian Decorations, Inc.

800-671-0693; Fax: 626-575-1781

[www.aandmvictorian.com](http://www.aandmvictorian.com)

South El Monte, CA 91733

Manufacturer of architectural elements: mantels, columns, moldings, balustrades, wall caps, pavers, quoins, planters, urns, fountains & gazebos; gypsum & cast stone; custom designs & finishes.

**Call for more information.**

## American Restoration Tile, Inc.

501-455-1000; Fax: 501-455-1004

[www.restorationtile.com](http://www.restorationtile.com)

Mabelvale, AR 72103

Manufacturer of custom ceramic tile for restoration & new construction: mosaics; floor, wall, subway, kitchen & bath tile; custom matching of glazed & unglazed tile; all sizes.

**Write in No. 172**

## Architectural Columns & Balustrades by Melton Classics

800-963-3060; Fax: 770-962-6988

[www.meltonclassics.com](http://www.meltonclassics.com)

Lawrenceville, GA 30042

Manufacturer of architectural elements: columns, balustrades, moldings, cornices, porch parts, brackets, trim & more; fiberglass, polyurethane, marble/resin composite, wood, cast & synthetic stone, GRC & GRG.

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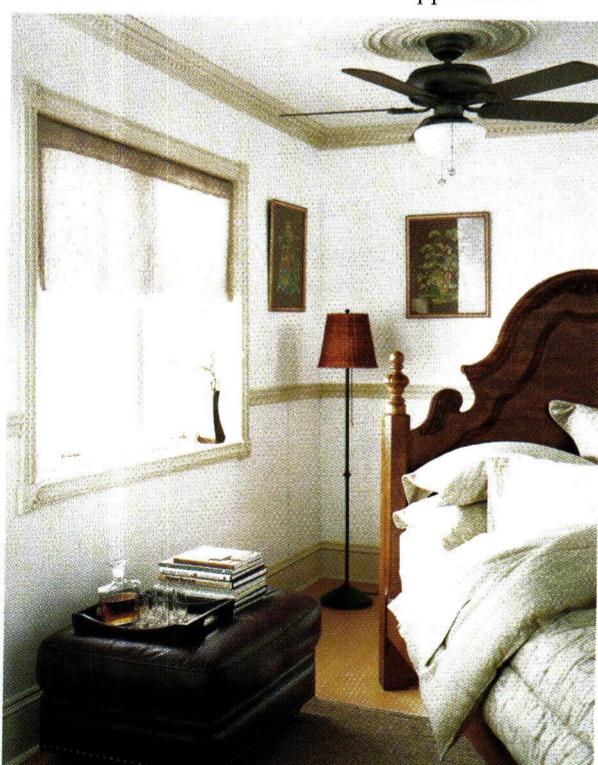
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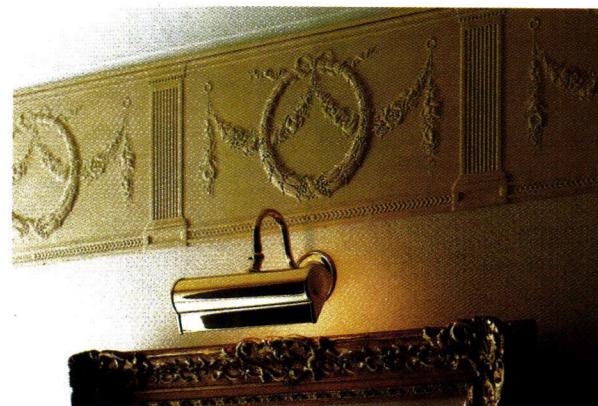
[www.architectural-ornament.com](http://www.architectural-ornament.com)

Concord, ON, Canada L4K 1K5

Manufacturer of high-density polyurethane moldings, accents & trim: interior & exterior applications.



Crown molding, wainscoting and panel inserts in polyurethane from Architectural Ornament were used in this room.



Outwater offers anaglypta wall coverings in many period styles.

## Architectural Products by Outwater, LLC

800-835-4400; Fax: 800-835-4403

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Manufacturer of 65,000+ decorative building products: architectural moldings & millwork, columns & capitals, wrought-iron components, balustrading, door hardware, lighting, ceiling tile, furniture & cabinet components & more.

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corner posts; maple, cherry & red oak; carving in many woods per client specifications.

**Write in No. 1362**



The new Gesso collection from Bendix Mouldings features a soft gesso made from clay mixed with wood that is applied over a wood base molding; the gesso is then embossed with an ornamental pattern.



Architectural Reproductions by Timeless custom fabricated these square fluted columns as well as the cornice and ceiling moldings.

## Architectural Reproductions by Timeless

800-665-4341; Fax: 770-205-1447

[www.timelessarchitectural.com](http://www.timelessarchitectural.com)

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Designer & manufacturer of Classically styled balustrade systems & decorative columns & capitals: insect & weather-resistant marble fiberglass resin; CAD drawings & AIS specs; polyurethane moulding & millwork architectural products.

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Custom fabricator of bamboo fencing, gates & traditional Japanese water features: water spouts & deer chasers; half-round bamboo for water troughs; mats & boards for wall coverings; garden ornament; slats, bark, cloth & more.

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800-526-0240; Fax: 800-423-6349

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Englewood, NJ 07631

Manufacturer of machine-carved decorative wood moldings & ornaments & hand-carved elements: corbels, onlays, drops, stair parts, capitals, legs &

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## Chelsea Decorative Metal

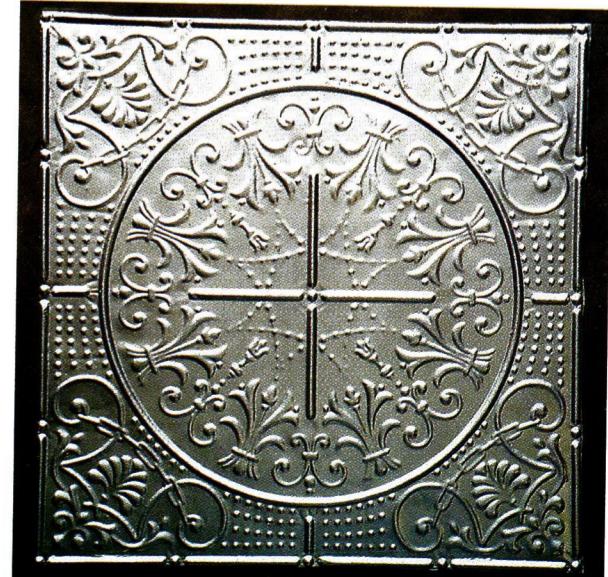
713-721-9200; Fax: 713-776-8661

[www.thetinman.com](http://www.thetinman.com)

Houston, TX 77074

Manufacturer of pressed-tin ceilings, walls & backsplashes: stamped-metal sheets in 2x4-ft. sections; cornices in 4-ft. lengths, 2-9-in. widths; 6-, 12- & 24-in. repeat patterns; Victorian, Art Deco & other styles; shipped anywhere.

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This 24x24-in. ornate Victorian ceiling or wall panel is available from Chelsea Decorative Metal.



Natural cotton fibers give this Anaglypta Supadurable wall covering, model #31597051 Alexander from Cumberland, extra strength and durability.

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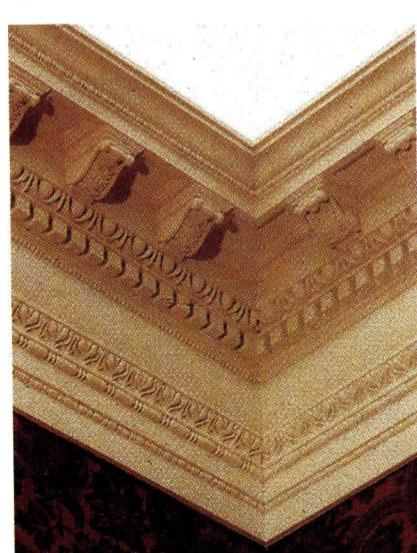
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Manufacturer of architectural millwork & decorative trim: corbels, carvings, brackets, molding, ceiling medallions, wall niches, fireplace surrounds, screen doors, porch trim, gable ornaments & exterior millwork; wood & PVC; wallpaper, Anaglypta & Lincrusta.  
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Decorators Supply created this ornate cornice molding.

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DuQuella Tile specializes in creating custom designs and custom-sized tile.

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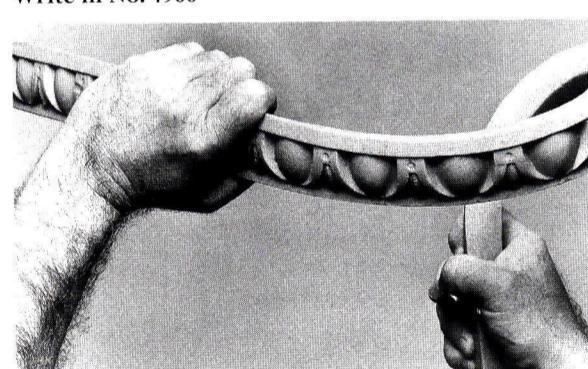
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 Columbus, OH 43201

Contractor using historical techniques to provide new construction services in traditional styles: interior/exterior elements, ornament & finishes; custom designs; specialty roofing materials & installation; in the Midwest, East & South; since 1986.  
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#### Flex Moulding, Inc.

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 Hackensack, NJ 07601

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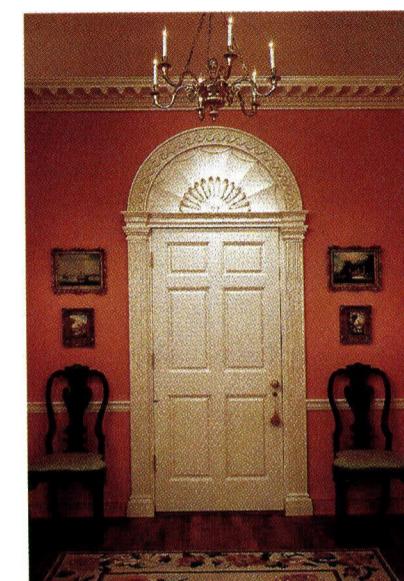
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 Placerville, CA 95667

Manufacturer of Victorian screen doors, porch parts, balustrades, gable ornament, ceiling medallions, fence pickets, sawn balusters, brackets, signs, roof ridge cresting, cupolas, arbors & more: custom design services.  
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 Bellmawr, NJ 08031

British- & U.S.-based manufacturer of landscape ornament & architectural cast stonework: fountains, balustrades, columns, capitals, porticoes, cornices, molding, trim, molded panels & more; custom components.  
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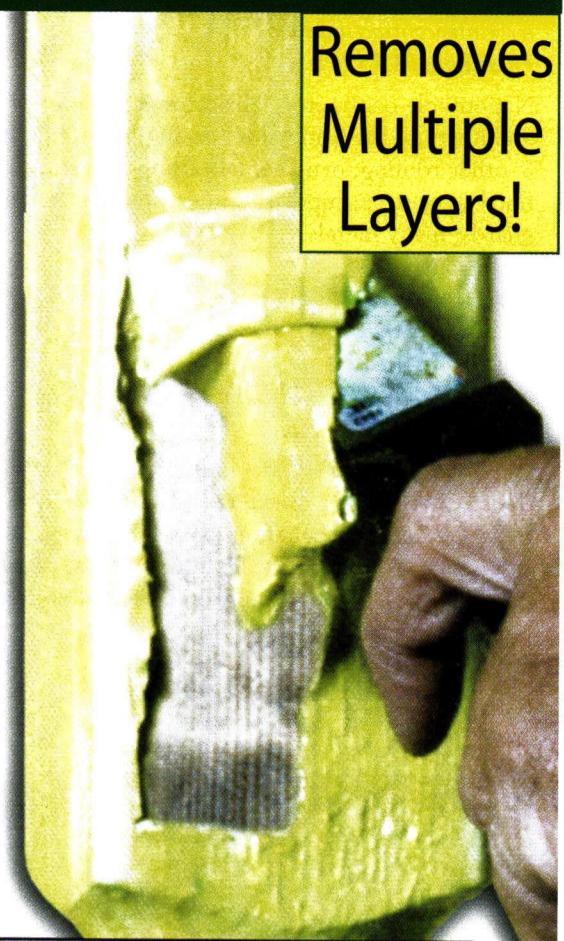
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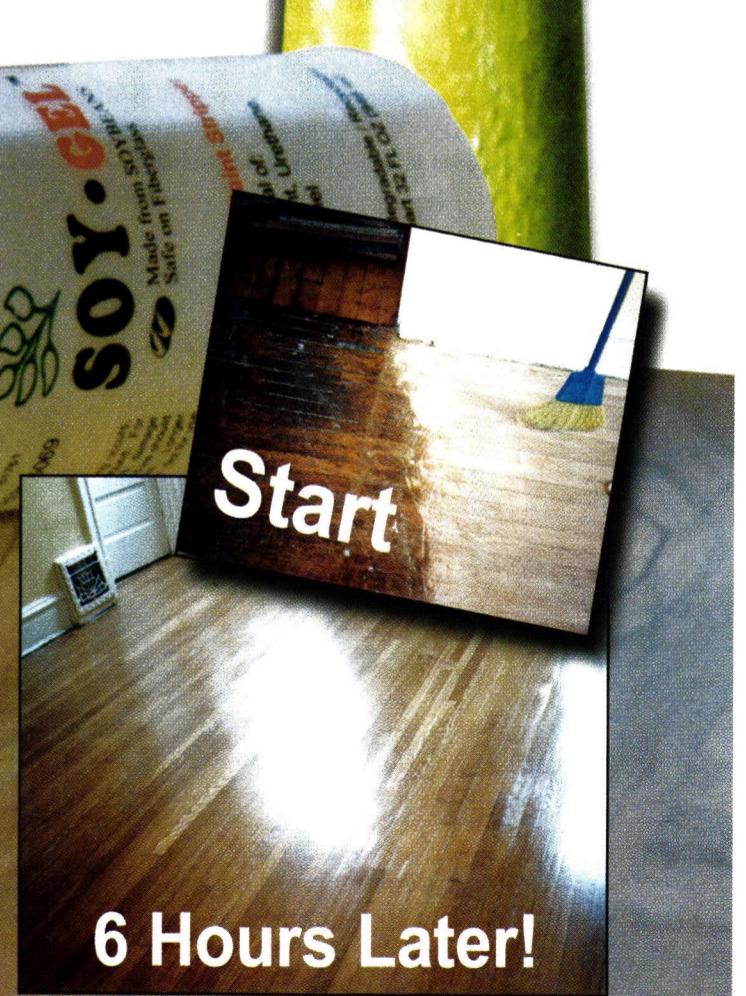


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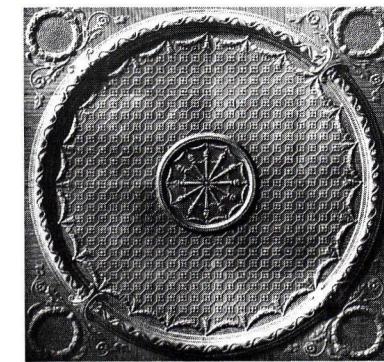
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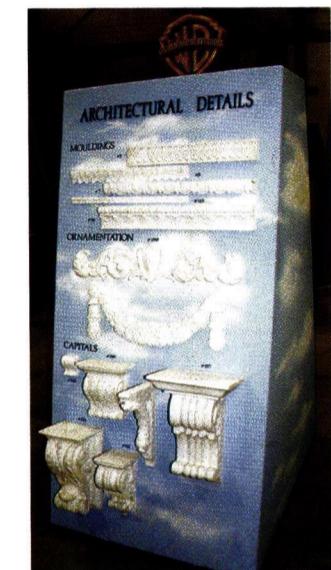
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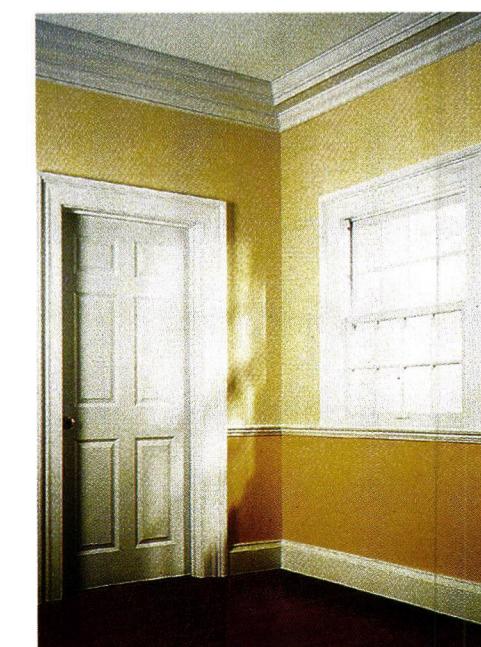
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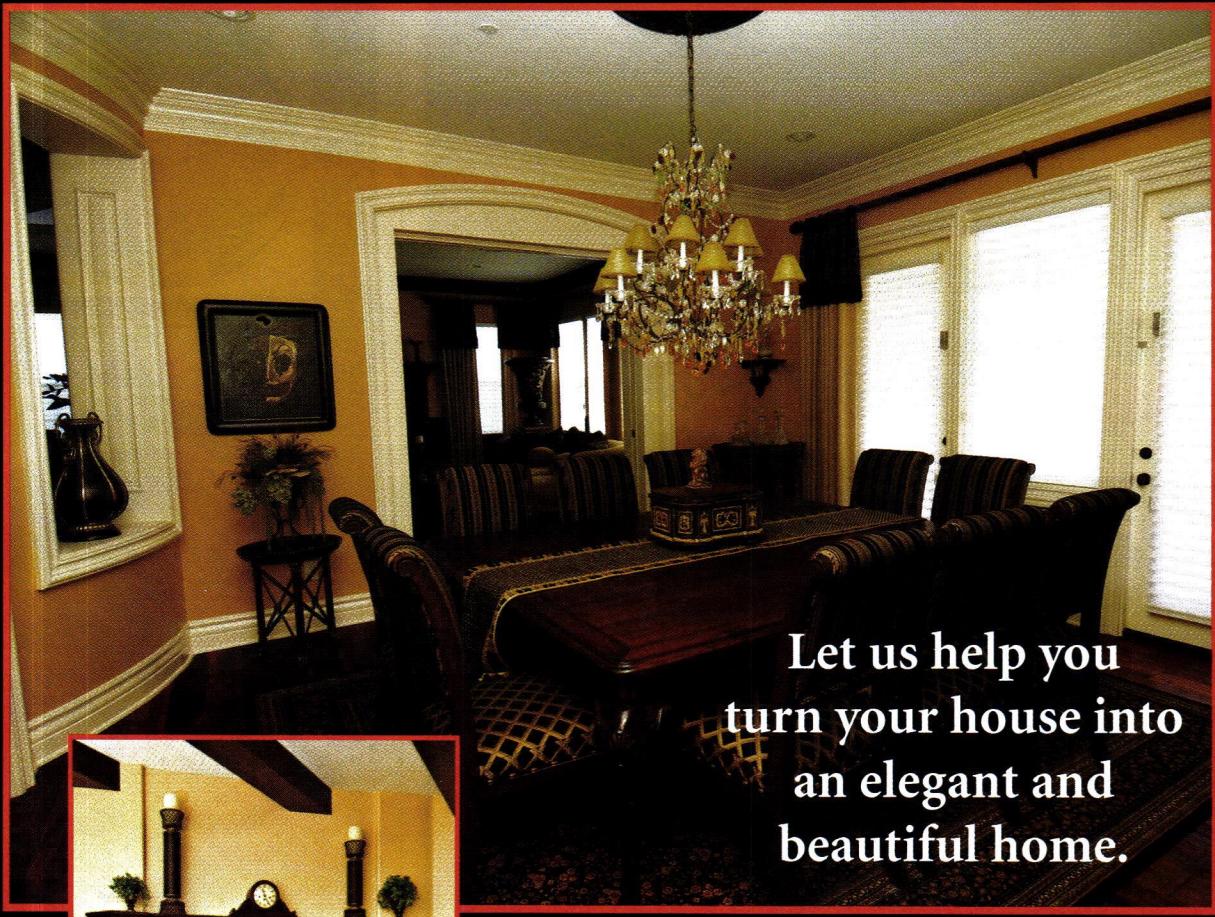
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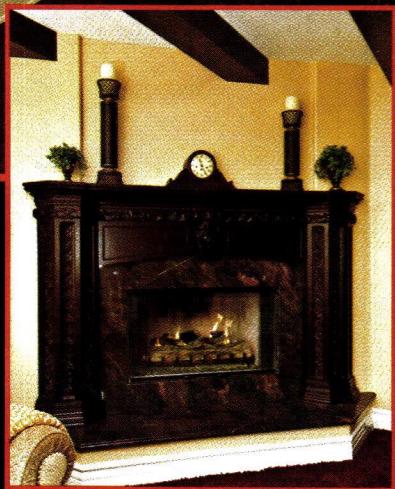
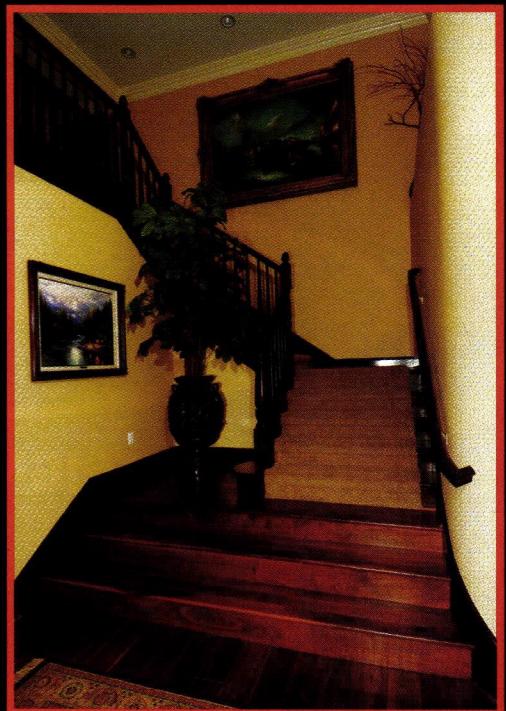
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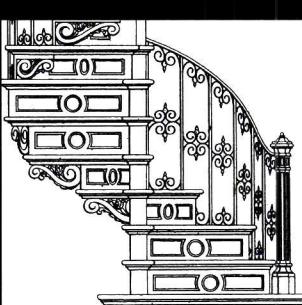
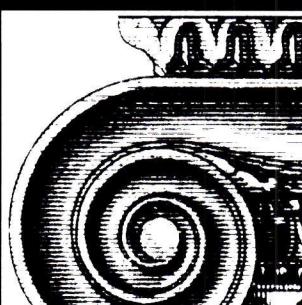
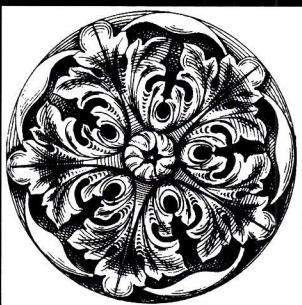
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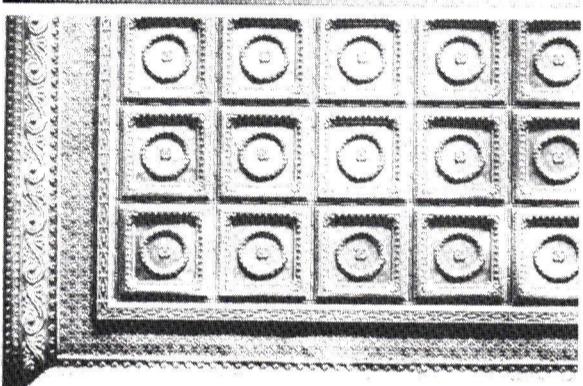
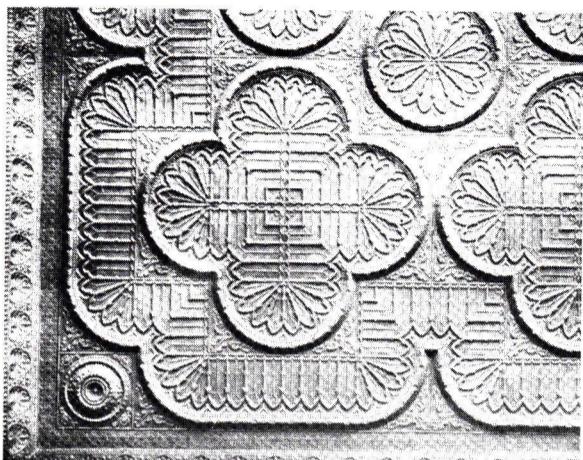
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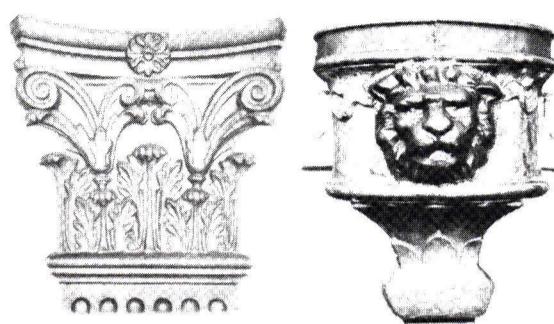
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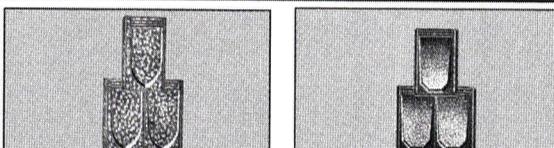
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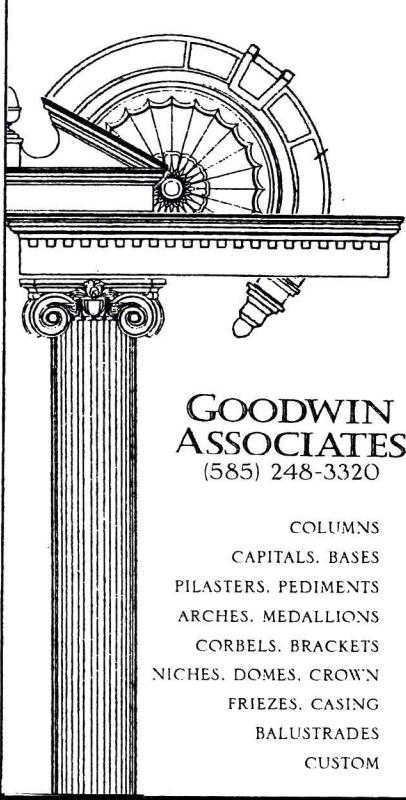
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The Crescent sundial from Haddonstone has an hour band engraved with the Latin inscription "Hora Quasi Umbra," which translates as "time is but a shadow."

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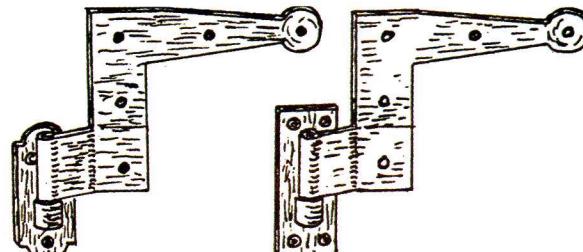
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Manufacturer of period-style hardware: for exterior shutters, doors, windows, gates, garages & barns; new reproduction hardware; wrought steel with black finish & wrought iron.

Write in No. 1240

**Kayne & Son Custom Hardware, Inc.**

828-667-8868; Fax: 828-665-8303

[www.customforgedhardware.com](http://www.customforgedhardware.com)

Candler, NC 28715

Custom fabricator of door, window, gate, garage, cabinet & shutter hardware: hand-forged steel, copper & bronze or cast bronze; repairs, restorations & reproductions; standard & custom weathervanes; catalog \$5.

Call for more information.



Hand-forged custom gate hardware is one of the specialties of Kayne & Son.

**King Architectural Metals**

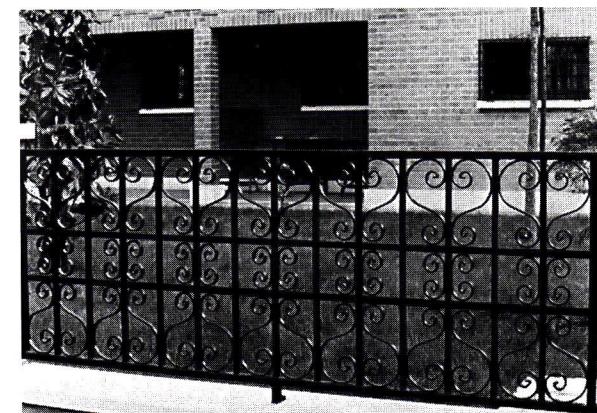
800-542-2379; Fax: 800-948-5558

[www.kingmetals.com](http://www.kingmetals.com)

Dallas, TX 75228

Wholesale supplier of ornamental & architectural metal components: for wrought-iron staircases, handrails, gates, fences, registers, mailboxes, doors, screens, awnings & fireplace screens; cast-iron, aluminum & plastic finials.

Write in No. 270



The scroll work in this section of fencing from King Architectural Metals was forged and hot-hammered at the ends.

**Liberty Ornamental Products**

800-636-5470; Fax: 419-636-2365

[www.libertyornamental.com](http://www.libertyornamental.com)

Bryan, OH 43506

Fabricator of precision die-cast ball tops, caps, finials, shoes & more: fences, gates & ornamental assemblies; 1/2- to 4-in. sizes; parts are exact fit, die cast with non-rusting pewter finish; plastic ornamental finials & scrolls.

Write in No. 5340

**Limestone Concept, Inc.**

310-278-9829; Fax: 310-278-9651

[www.limestoneconcept.com](http://www.limestoneconcept.com)

Gardena, CA 90249

Custom fabricator & distributor of hand-carved elements: fountains, columns, balustrades, urns, benches, pavers & statuary; antique mantels; French limestone slabs & tile; antique terra cotta, flooring & quarry tile.

Write in No. 5390

**Mahvelous Mailboxes & More**

888-675-6245; Fax: 262-255-9294

[www.mahvelousmailboxes.com](http://www.mahvelousmailboxes.com)

Menomonee Falls, WI 53051

Distributor of thousands of durable architectural accents: powder-coated wall & curbside mailboxes, posts, slots & drop boxes; outdoor lighting; address plaques; weathervanes, cupolas & more; copper, brass, stainless & cast aluminum.

Write in No. 268

**New Concept Louvers**

801-489-0614; Fax: 801-489-0606

[www.newconceptlouvers.com](http://www.newconceptlouvers.com)

Springville, UT 84663

Manufacturer of PVC-coated aluminum & copper cupolas & louvers: stock & custom shapes & sizes; finials, flashing, gutter chains & weathervanes; post- & wall-mounted mailboxes.

Write in No. 1264

**No 9 Studio UK**

011-44-1769-540-471; Fax: 011-44-1769-540-864

[www.no9uk.com](http://www.no9uk.com)

Umberleigh, Devon, England, U.K. EX37 9HF

Manufacturer of terra-cotta architectural elements: chimney pots, Dragon Ridge tile, murals, planters, garden furniture, fountains, sculpture & architectural & monumental ceramics; special brick & features.

Write in No. 1321

**Old Carolina Brick Co.**

704-636-8850; Fax: 704-636-0000

[www.handmadebrick.com](http://www.handmadebrick.com)

Salisbury, NC 28147

Manufacturer of handmade brick, pavers & fireplace fronts: 12 styles of pavers; special shapes, glazed headers & arches; fired with coal to provide bisques & unique colors; custom sizes in any quantity; restoration.

Write in No. 3130

**Old Smithy Shop**

603-672-4113; Fax: Same as phone

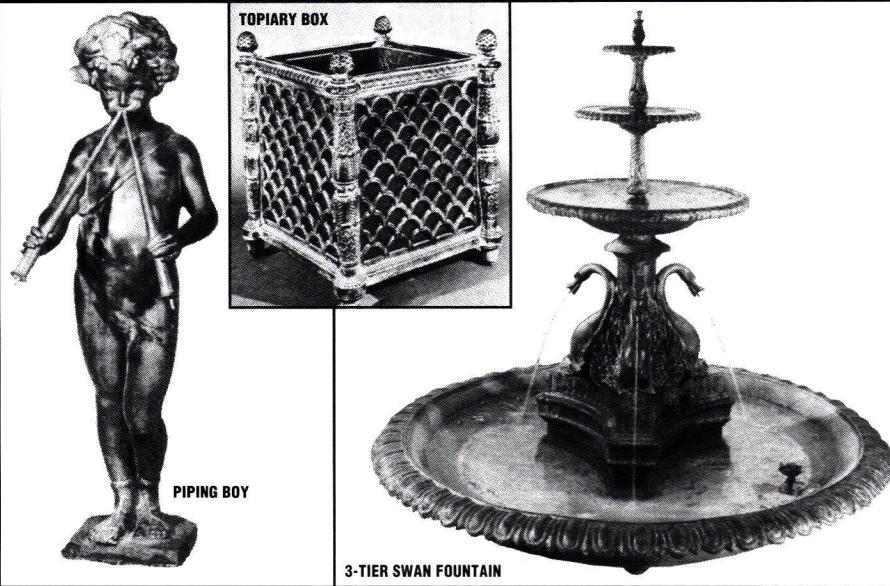
[www.oldsmithyshop.com](http://www.oldsmithyshop.com)

Brookline, NH 03033

Fabricator of forged Early American to late-19th-century hardware: for cabinets, gates, doors, windows, garage doors & shutters; latches, pulls, butterfly & H & HL hinges, strap hinges & door knockers; fireplace tools & more.

Write in No. 285

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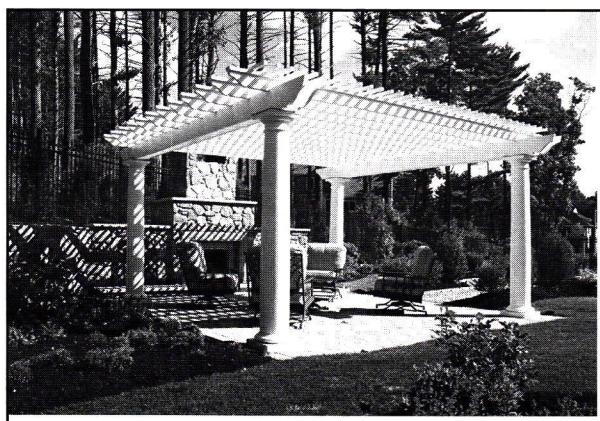


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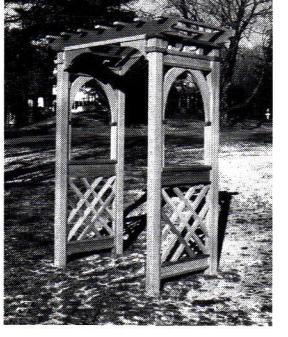


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**catalog:** 800.649.6920

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STRUCTURES

WRITE IN NO. 8490



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[www.intbau.org](http://www.intbau.org)

When contacting companies you've seen in the issue,  
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Email: [Info@OldeWorld.com](mailto:Info@OldeWorld.com)  
Phone: 828-837-0357 for additional information.

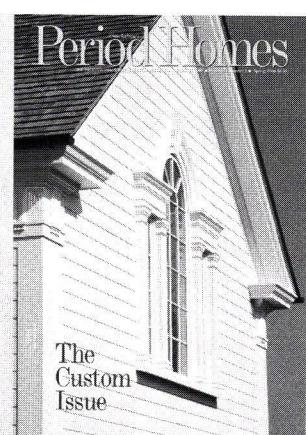
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Wide range of paver colors and styles.  
Meets all ASTM C902 requirements.  
Extremely durable - strong and colorfast.  
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Clay pavers contribute to LEED certification.  
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WRITE IN NO. 5130

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Rumbled pavers from Pine Hall Brick are made of clay and are tumbled after firing to create an "old world" appearance.

#### Pine Hall Brick

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 Winston Salem, NC 27116

Supplier of face brick, special shapes & pavers: more than 40 face-brick styles; more than 20 clay-paver styles including Rumbled pavers; stock & custom shapes; antique & other finishes.

Write in No. 5130

#### Schiff Architectural Detail

617-887-0202; Fax: 617-887-0127  
[www.schiffarchitectural.com](http://www.schiffarchitectural.com)  
 Chelsea, MA 02150

Foundry, forge & fabrication shop: custom castings & non-ferrous forge work; rubber molding & pattern work; custom bowl fountains, lanterns, lampposts, benches, pipe-&-ball fencing, plaques, urns, gazebos & arbors; restoration work.

Write in No. 7730



Joel Schwartz of Schwartz's Forge created this wrought-iron fountain and gate combination for a manorial garden.

#### Schwartz's Forge & Metalworks, Inc.

315-841-4477; Fax: 315-841-4694  
[www.schwartzsforg.com](http://www.schwartzsforg.com)  
 Deansboro, NY 13328

Custom fabricator of architectural metalwork: straight, spiral & curved stairs; doors, railings, newel posts, lighting, gates, fencing, grilles & fountains; forged bronze, Monel, steel & stainless steel; restoration work.

Write in No. 1218

#### Signature Hardware

866-475-9707; Fax: 859-431-4012  
[www.signaturehardware.com](http://www.signaturehardware.com)  
 Erlanger, KY 41017

Direct distributor of traditional cast-iron & acrylic bathtubs, porcelain sinks, brass faucets, shower rods & rings, mailboxes, floor registers & air returns; decorative door & window hardware; electric & gas lighting.

Write in No. 576



Both wall-mounted and post-mounted mailboxes are available from Signature Hardware.

#### Southern Group Enterprise – Unique Mantel Co.

888-458-3716; Fax: 909-464-1787  
[www.uniquemantel.com](http://www.uniquemantel.com)  
 Pomona, CA 91766

Manufacturer & supplier of hand-carved marble mantels: all styles; stock designs & custom work; fountains & statues in stock.

Write in No. 37

#### Steptoe & Wife Antiques, Ltd.

800-461-0060; Fax: 416-780-1814  
[www.stepтоewife.com](http://www.stepتوewife.com)  
 Toronto, ON, Canada M6B 1V9

Supplier of cast-iron architectural elements: spiral & straight stairs, stair kits, balustrades, balusters, railings, gates, grilles, fireplace tools, arbors, cresting, columns & capitals; cast aluminum, bronze & wrought iron/steel.

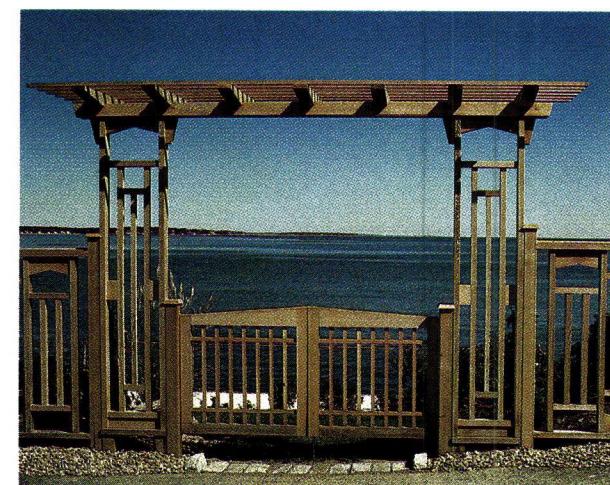
Write in No. 470

#### Texas Carved Stone, L.P.

254-793-2384; Fax: 254-793-2693  
[www.texascarvedstone.com](http://www.texascarvedstone.com)  
 Florence, TX 76527

Custom fabricator of hand-carved ornamental elements: columns, mantels, fountains & sculpture; exterior carved ornament; Texas & Indiana limestone; any period or style.

Write in No. 1055



The Oak Park Arbor, in the Mission style from Trellis Structures, can easily abut many fence styles.

#### Trellis Structures

888-285-4624; Fax: 978-630-8725  
[www.trellisstructures.com](http://www.trellisstructures.com)  
 East Templeton, MA 01438

Designer & manufacturer of arbors, trellis, pergolas & garden furniture: western red cedar & mahogany; unique garden structures; ships anywhere in the U.S.  
 Write in No. 8490

#### Warner Bros. Studio Facilities

818-954-3000; Fax: 818-954-7829  
[www.wbsf.com](http://www.wbsf.com)  
 Burbank, CA 91522

Custom fabricator of architectural ornament for interior & exterior applications: collection of thousands of historical molds; cornices, columns, capitals, mantels, door & window surrounds, ceiling medallions, brackets & signage.  
 Write in No. 1157

#### Wiemann Ironworks

918-592-1700; Fax: 918-592-2385  
[www.wiemanniron.com](http://www.wiemanniron.com)  
 Tulsa, OK 74104

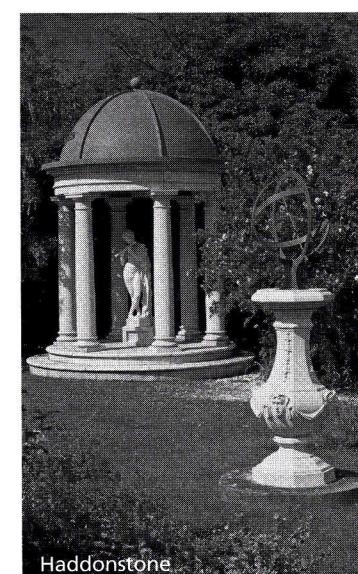
Designer, fabricator & installer of ornamental metal-work: gates, railings, balustrades, doors, lighting, fencing, gazebos, grilles, hardware, fireplace tools & arbors; cast & wrought bronze, aluminum, iron & steel; since 1940.

Write in No. 1223

#### Woodway (LWO)

503-286-5372; Fax: 503-286-4092  
[www.woodwayproducts.com](http://www.woodwayproducts.com)  
 Portland, OR 97217

Supplier of specialty wood products: Architectural Deck Rail, pre-assembled EZ Rail, interior wood paneling, benches, arbors, trellis, lattice, wood & glass post caps, post sleeves, fencing & deck accessories.  
 Write in No. 4783



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# Lighting & Electrical

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## AAMSCO Lighting, Inc.

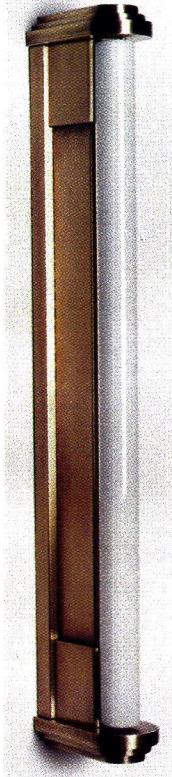
843-278-0000; No fax

[www.aamsco.com](http://www.aamsco.com)

Summerville, SC 29483

Supplier of authentic reproduction carbon- & tungsten-filament light bulbs: designs based on bulbs from the 1890s-1920s; custom Art-Deco sconces & luminaries.

Write in No. 2240



This solid-brass incandescent light fixture, model #526 from AAMSCO, has an antique-brass finish.

## Al Bar-Wilmette Platers

866-823-8404; Fax: 847-251-0281

[www.albarwilmette.com](http://www.albarwilmette.com)

Wilmette, IL 60091

Custom fabricator & restorer of door, window & furniture hardware & lighting: cleans, polishes, plates, repairs & lacquers; all finishes; salvaged hardware; duplication services.

Write in No. 97



Aladdin Light Lift offers a light-lift system designed to accommodate 200- and 300-lb. chandeliers.

## Aladdin Light Lift, Inc.

901-385-0456; Fax: 901-385-0533

[www.aladdinlightlift.com](http://www.aladdinlightlift.com)

Memphis, TN 38133

Manufacturer of a motorized lift system: automatically lowers chandeliers for easy cleaning & bulb replacement; can handle fixtures weighing up to 1,200 lbs.

Write in No. 7850

## Architectural Products by Outwater, LLC

800-835-4400; Fax: 800-835-4403

[www.outwater.com](http://www.outwater.com)

Bogota, NJ 07603

Manufacturer of 65,000+ decorative building products: architectural moldings & millwork, columns & capitals, wrought-iron components, balustrading, door hardware, lighting, ceiling tile, furniture & cabinet components & more.

Write in No. 5008



High-density polyurethane sconces for indirect lighting are part of Outwater's Orac Décor collection.

## Authentic Designs

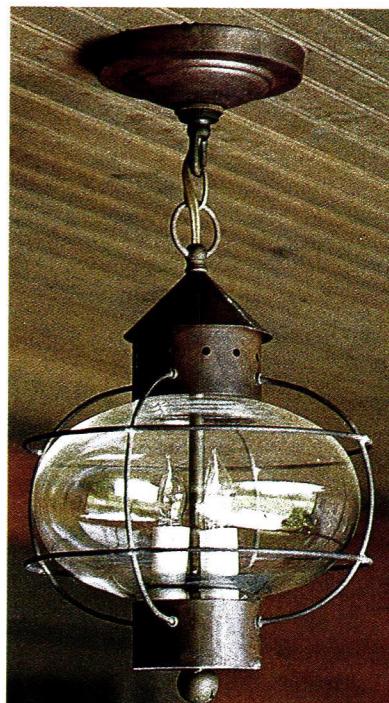
800-844-9416; Fax: 802-394-2422

[www.authenticdesigns.com](http://www.authenticdesigns.com)

West Rupert, VT 05776

Manufacturer of Early American & Colonial lighting fixtures: brass, copper & Vermont maple; interior & exterior mountings; CUL/UL-listed for wet & damp locations; lanterns, sconces, table lamps, chandeliers & pendants; custom work.

Write in No. 60



This naturally aged brass-finished porch fixture, the Onion Lantern from Authentic Designs, is 11 in. tall with an 8½-in. dia.

## Ball & Ball Lighting

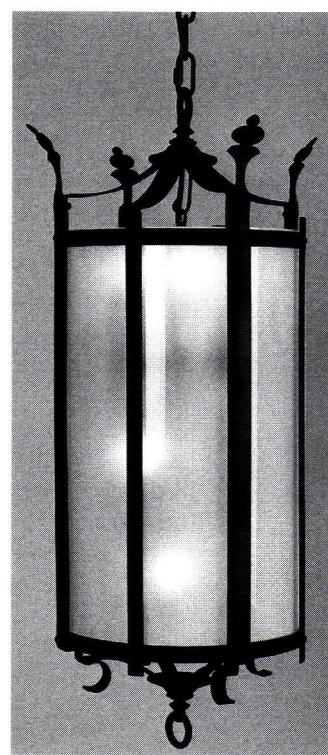
610-363-7330; Fax: 610-363-7639

[www.ballandball.com](http://www.ballandball.com)

Exton, PA 19341

Manufacturer of historical lighting fixtures: lanterns, sconces, table/floor lamps, chandeliers & pendants; porch & gas lighting; brass, tin, copper, pewter, iron & bronze; restoration & refitting; stock & custom.

Write in No. 7660



This forged-iron pendant, model #W1030 from Ball & Ball Lighting, measures 12 x 30 in.

## Bathroom Machineries, DEA

209-728-2031; Fax: 209-728-2320

[www.deabath.com](http://www.deabath.com)

Murphys, CA 95247

Supplier of Early American & Victorian bathroom fixtures & accessories: antique & reproduction bathroom fixtures; tubs, high-tank toilets, pedestal sinks, medicine cabinets, mirrors & more; antique lighting.

Write in No. 1725

## Bevolo Gas & Electric Lights

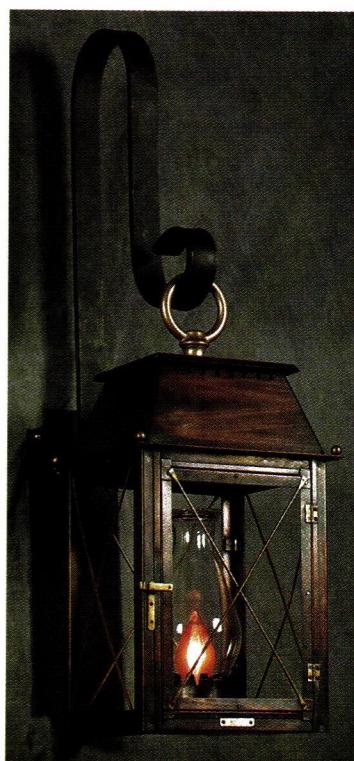
504-522-9485; Fax: 504-522-5563

[www.bevolo.com](http://www.bevolo.com)

New Orleans, LA 70130

Fabricator of hand-riveted, antique-copper, natural-gas, propane & electric fixtures: Colonial, Victorian, Turn of the Century & Mediterranean styles; restoration.

Write in No. 166



Bevolo fabricated this electric Coach House lantern with a custom Tudor scroll bracket.

## Charleston Lighting & Mfg., Inc.

800-661-9224; Fax: 251-473-0306

[www.charlestonlighting.com](http://www.charlestonlighting.com)

Mobile, AL 36607

Manufacturer of handmade copper lanterns: natural gas, propane & electric; post, wall & pendant lanterns; Colonial, Victorian, Classical, French, Italian & Spanish styles; automatic gas ignition systems.

**Classic Accents, Inc.**

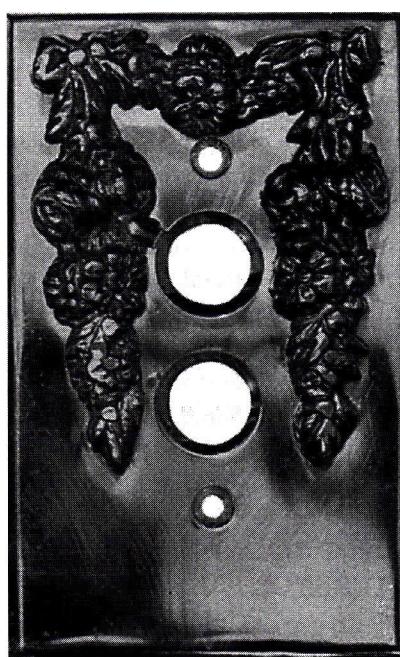
800-245-7742; Fax: 734-284-7185

[www.classicaccents.net](http://www.classicaccents.net)

Southgate, MI 48195

Supplier of UL-listed push-button light switches: plain or ornamental brass & wooden plates; brass molding hooks, decorative tassels & picture-hanging cord.

Write in No. 371



*This polished cast-brass push plate from Classic Accents has a mirror finish and is lacquer coated.*



*Craftsmen Hardware fabricated this five-lantern chandelier.*

**Craftsmen Hardware Co.**

660-376-2481; Fax: 660-376-4076

[www.craftsmenhardware.com](http://www.craftsmenhardware.com)

Marceline, MO 64658

Custom fabricator of Arts & Crafts-style lighting & copper hardware: chandeliers, sconces, lanterns & building-mounted fixtures; knobs, escutcheons, locksets, hinges, door knockers, doorbells, levers & drapery hardware; grilles.

Write in No. 6980

**Conant Custom Brass, Inc.**

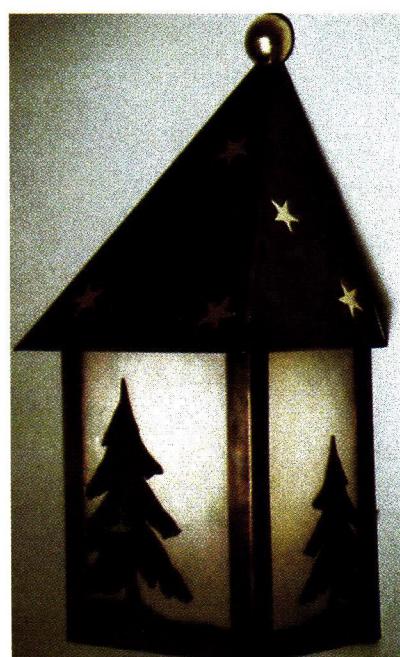
800-832-4482; Fax: 802-864-9490

[www.conantcustombrass.com](http://www.conantcustombrass.com)

Burlington, VT 05401

Designer & manufacturer of lighting: restoration, repair & energy-efficient retrofitting for fixtures of all styles & functions; glass slumping, mica bending & more.

Write in No. 620



*The Pine Tree lantern is custom designed by Conant Custom Brass.*

**Custom Home Accessories, Inc.**

800-265-0041; Fax: 916-635-0228

[www.mailboxes.info](http://www.mailboxes.info)

Rancho Cordova, CA 95742

Manufacturer & distributor of decorative mailboxes & classic architectural accents: lampposts & standards, address plaques, weathervanes & cupolas; cast aluminum, brass & copper; Victorian & other styles.

Write in No. 527

**Customlightstyles.com**

707-547-9909; Fax: 707-538-5543

[www.customlightstyles.com](http://www.customlightstyles.com)

Santa Rosa, CA 95409

Designer & fabricator of interior & exterior lighting: hand-forged iron, brass & copper; hand-applied metal finishes; hundreds of archived historical period drawings, by request; Turn of the Century/Mediterranean, Spanish, Colonial & other styles.

Write in No. 471



*Chandeliers are one of the specialties of Customlightstyles.com.*

**Dahlhaus Lighting, Inc.**

718-218-6651; Fax: 718-218-6653

[www.dahlhaus-lighting.com](http://www.dahlhaus-lighting.com)

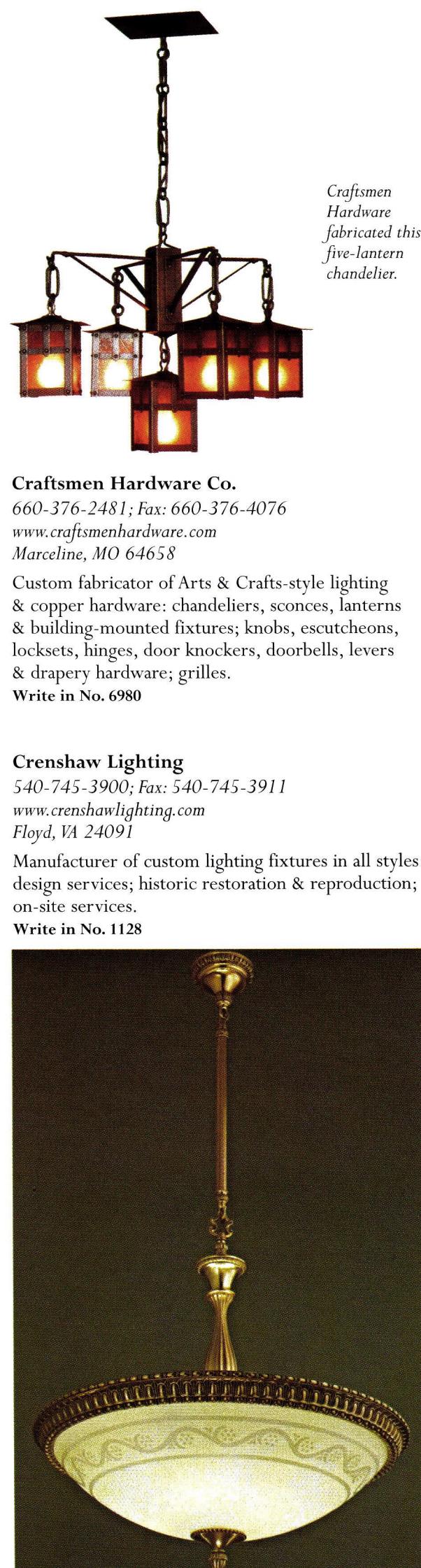
Brooklyn, NY 11211

Distributor of cast-aluminum vintage lighting & site furnishings: street lamps & lanterns; doorbells & number plates; bollards, fountains, ornament & mailbox designs from Europe; light bollards; electric & custom gas fixtures.

Write in No. 2767



*Dahlhaus Lighting offers a selection of historic exterior fixtures, including this hanging lantern.*



*This bowl fixture from Crenshaw features traditional egg-and-dart cast-brass banding and a white etched-glass bowl.*

**Crown City Hardware Co.**

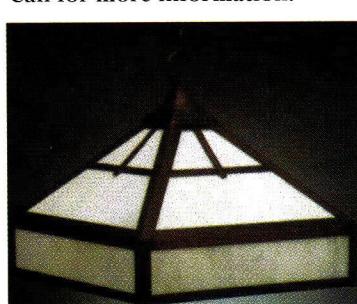
626-794-1188; Fax: 626-794-1439

[www.restoration.com](http://www.restoration.com)

Pasadena, CA 91104

Supplier of hardware: glass knobs, bin pulls & door & window hardware; wrought iron/steel & brass; antique; Victorian & Arts & Crafts styles.

Write in No. 432



*Available in copper or brass, this Arts and Crafts-style hanging light from Josiah R. Coppersmythe can be finished to the client's specifications and glazed with white or caramelized glass.*

“Lighting The Darkness.” JOHN EHRLICH

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**Deep Landing Workshop**

877-778-4042; Fax: 410-778-4070

[www.deeplandingworkshop.com](http://www.deeplandingworkshop.com)

Chestertown, MD 21620

Designer & manufacturer of interior & exterior lighting fixtures: stylized reproductions rooted in the Colonial; original period-style designs.

Write in No. 809



The model #C-200 double-cone chandelier from Deep Landing has a 14-in.-tall center.

**Distinguished Home Lighting, Ltd.**

718-261-6090; Fax: 718-261-6190

[www.distinguishedhomelighting.com](http://www.distinguishedhomelighting.com)

Forest Hills, NY 11375

Supplier of lighting: European cast-brass exterior lanterns; gas & electric; for wall, ceiling, post & column mounting.

Write in No. 5380



This European-style lantern from Distinguished Home Lighting is made of cast brass.

**Eron Johnson Antiques**

303-777-8700; Fax: 303-777-8787

[www.eronjohnsonantiques.com](http://www.eronjohnsonantiques.com)

Denver, CO 80203

Supplier of antiques: more than 10,000 period architectural items; doors, stained glass, columns, fireplaces, furnishings, lighting & garden ornament.

Write in No. 3153

**Faubourg Lighting, Inc.**

866-803-7518; Fax: 601-894-5195

[www.faubourglighting.com](http://www.faubourglighting.com)

Hazlehurst, MS 39083

Designer & fabricator of historical gas & electric lighting fixtures handcrafted in copper: building-mounted sconces, porch lighting & electrically lit lanterns; automatic gas ignition; Colonial & Classical; custom work.

Write in No. 424



Faubourg fabricated this Creole Finial hanging lantern.

**Guerin, P.E.**

212-243-5270; Fax: 212-727-2290

[www.peguerin.com](http://www.peguerin.com)

New York, NY 10014

Manufacturer of handmade period hardware: furniture, door, window & builders' hardware; bathroom fixtures & accessories; tables & objets d'art; handcrafted interior lighting fixtures; since 1857; catalog \$25.

Write in No. 343

**Historical Arts & Casting, Inc.**

800-225-1414; Fax: 801-280-2493

[www.historicalarts.com](http://www.historicalarts.com)

West Jordan, UT 84088

Designer & custom fabricator of ornamental metal-work: benches, columns, balustrades, gazebos, lighting, grilles, doors, windows, skylights & more; cast iron, bronze, aluminum & wrought iron/steel; many styles; restoration services.

Write in No. 1210

**House of Antique Hardware**

888-223-2545; Fax: 503-233-1312

[www.houseofantiquehardware.com](http://www.houseofantiquehardware.com)

Portland, OR 97232

Supplier of door, window, cabinet, furniture, electrical & bath hardware: original antique & vintage reproductions; Federal, Victorian, Arts & Crafts styles; hardware specialists available to assist with renovation projects.

Write in No. 339

**Kichler Lighting**

216-573-1000; Fax: 216-573-1003

[www.kichler.com](http://www.kichler.com)

Cleveland, OH 44131

Manufacturer of decorative lighting: Smithsonian Collection of more than 60 historically inspired fixtures; sconces, chandeliers, pendants, table & floor lamps, torchères & cabinet lights; interior & exterior designs; since 1938.



The Joseph Henry chandelier, from Kichler's Smithsonian Collection, is available in an antique pewter finish with satin-etched glass (shown) or oiled bronze with light umber etched glass.

**Fine Architectural Metalsmiths**

845-651-7550; Fax: 845-651-7857

[www.iceforge.com](http://www.iceforge.com)

Chester, NY 10950

Custom fabricator of ironwork: restoration & refitting; lighting & more; forged iron, stainless steel, aluminum & forged & fabricated bronze; hand- & hot-forge work; patination; design through installation services.

Write in No. 2640



This pre-wired wall torchère from Fine Architectural Metalsmiths features a hand-hammered candle cup above a tapered base.

**Gas Lanterns and Lights**

713-626-4001; Fax: 713-626-4019

[www.gaslanternsandlights.com](http://www.gaslanternsandlights.com)

Houston, TX 77056

Manufacturer of lanterns: porch & post mounted; custom & historical reproductions; interior & exterior custom gas lighting; post- & wall-mounted mailboxes.

**Maguire Iron Corp.**

510-234-7569; Fax: 510-232-7519

[www.maguireironcorporation.com](http://www.maguireironcorporation.com)

Richmond, CA 94801

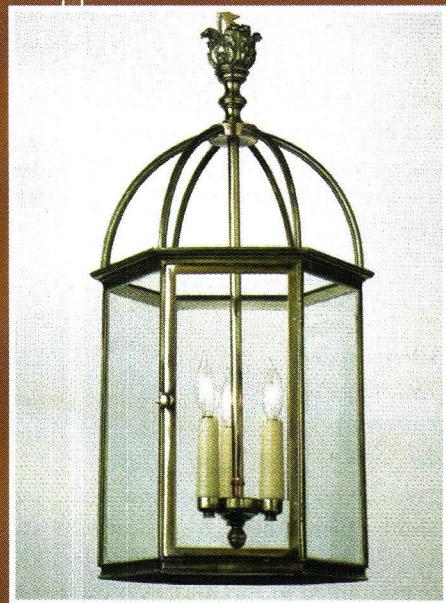
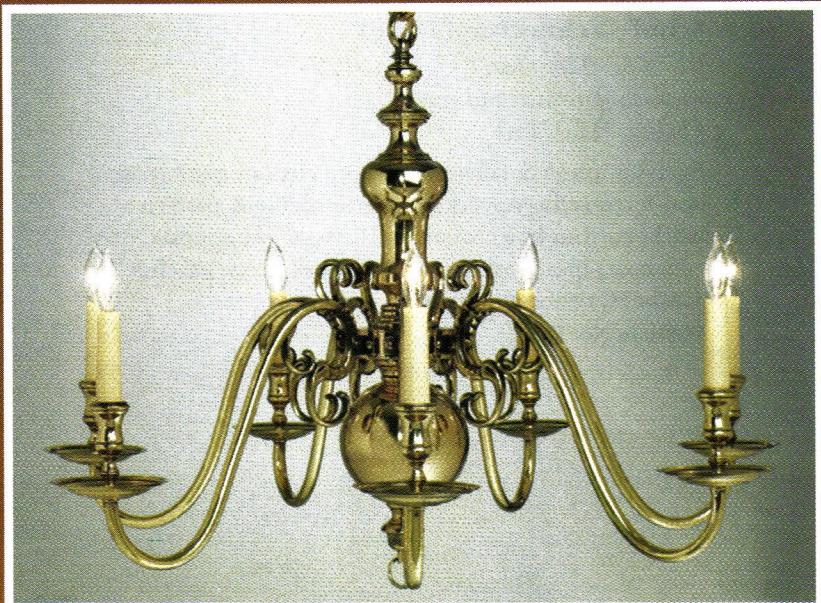
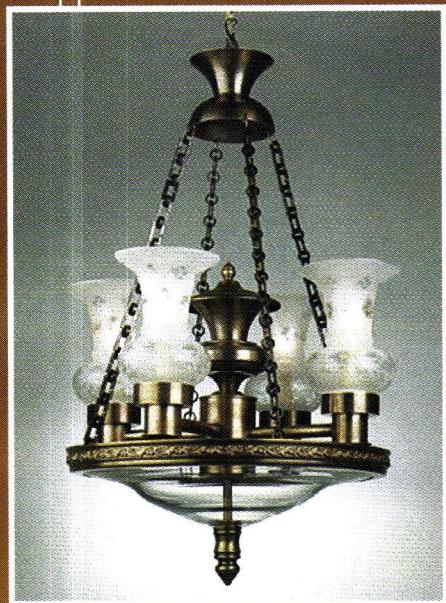
Supplier of traditional hardware & lanterns: door, cabinet, window, shutter, furniture, gate & mailbox hardware; knobs & levers with compatible locks of various backsets & functions; wrought-iron, pewter, rust, brass & bronze finishes.

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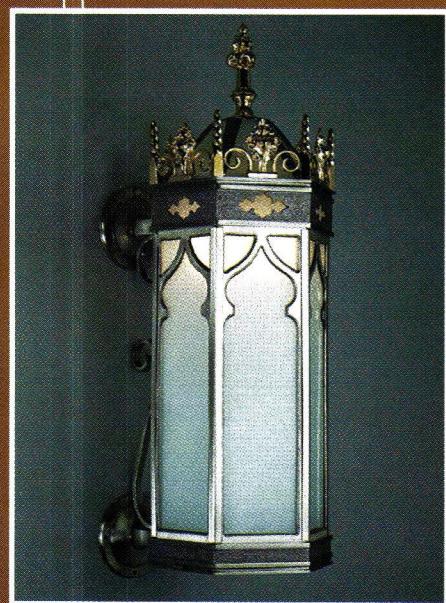
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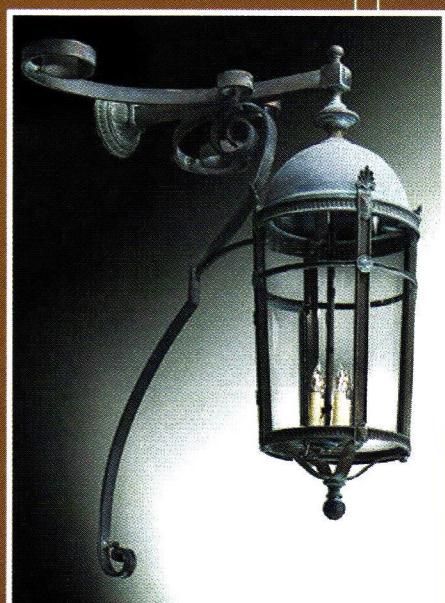
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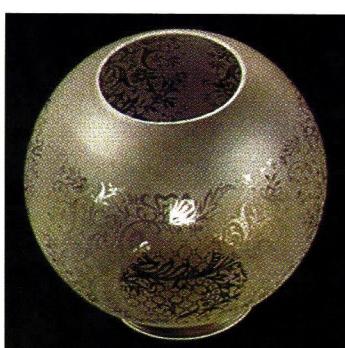
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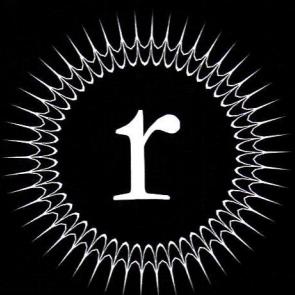
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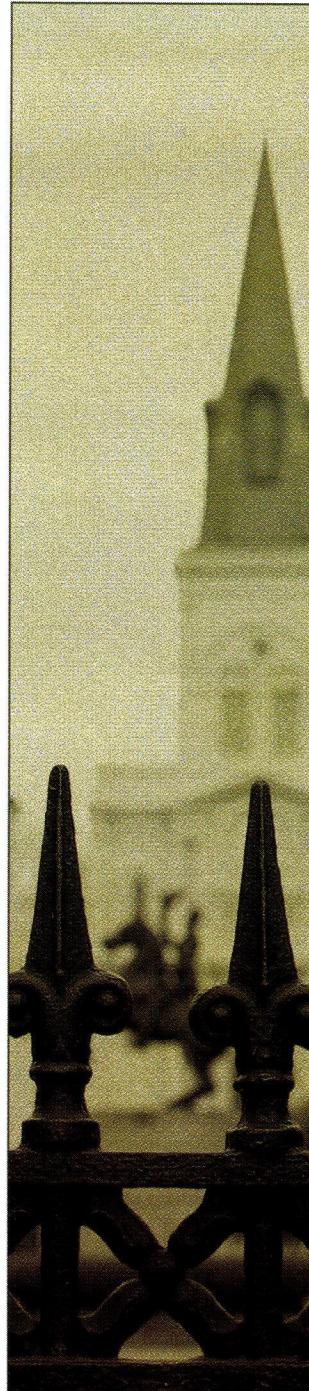
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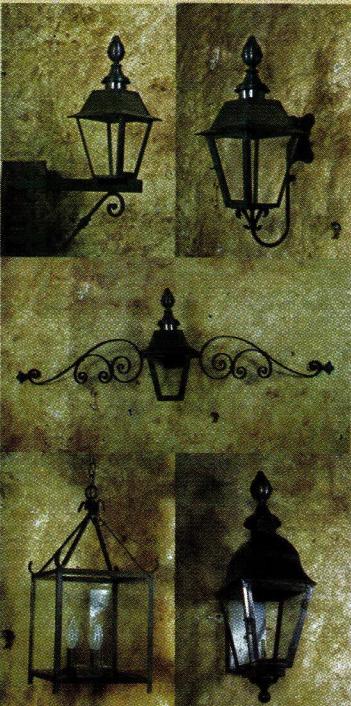


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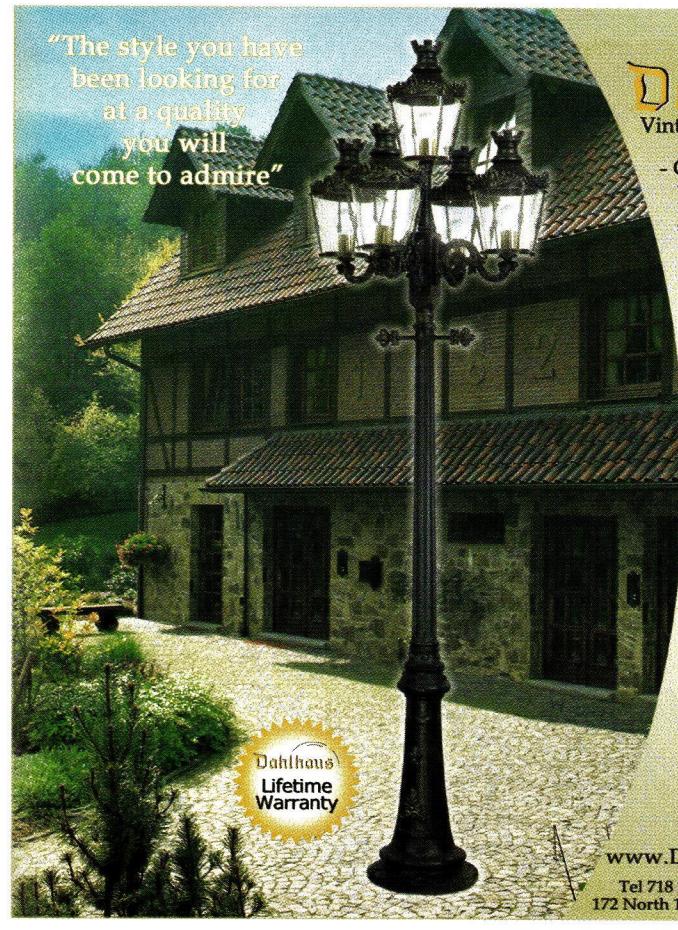




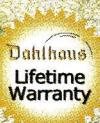
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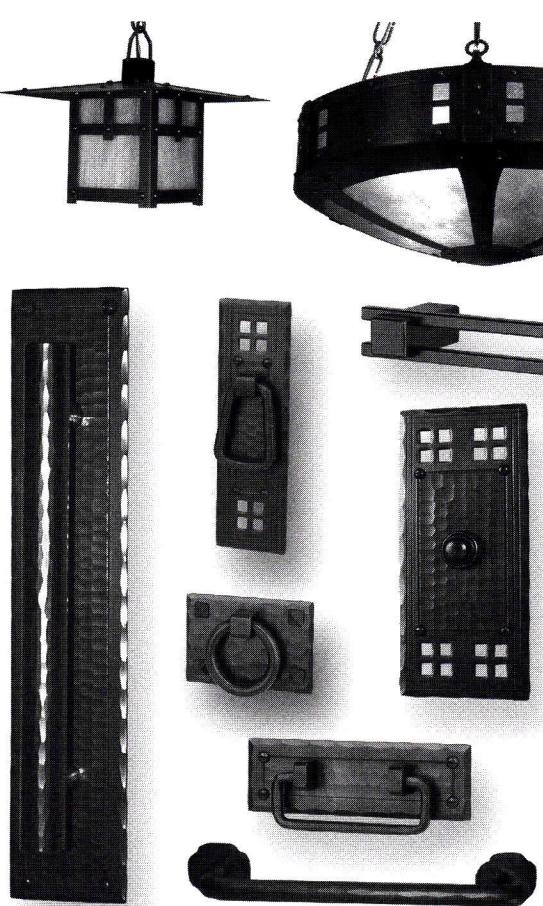
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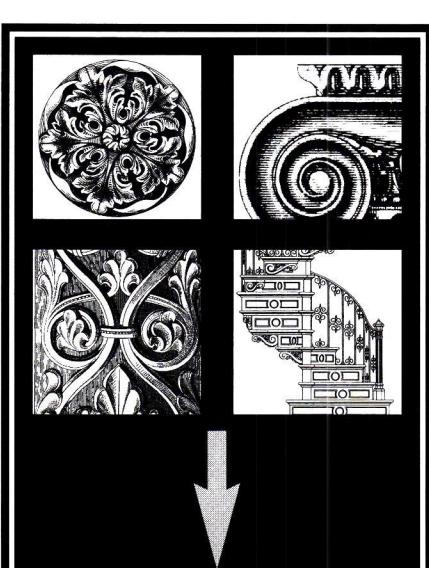
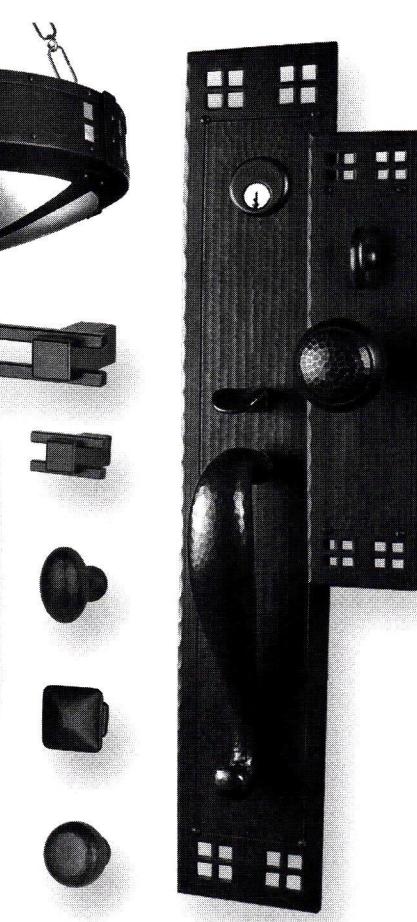
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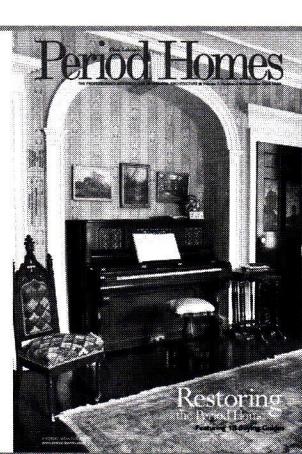
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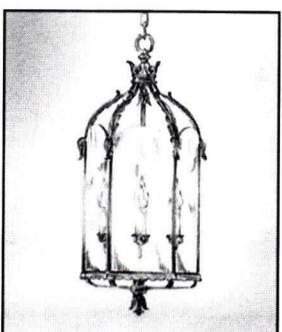
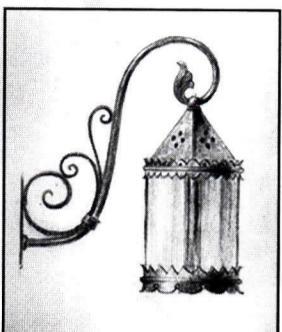
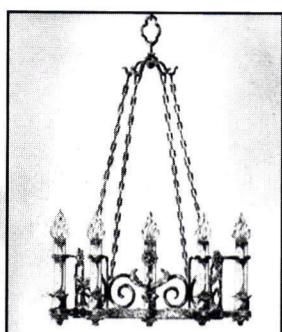
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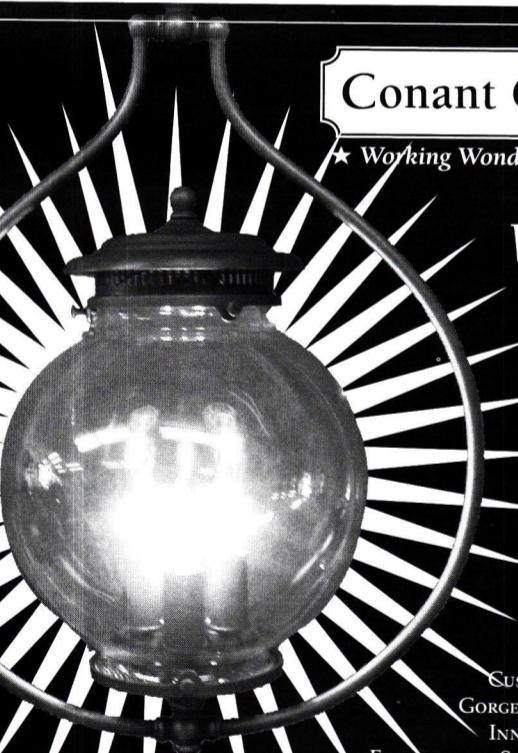


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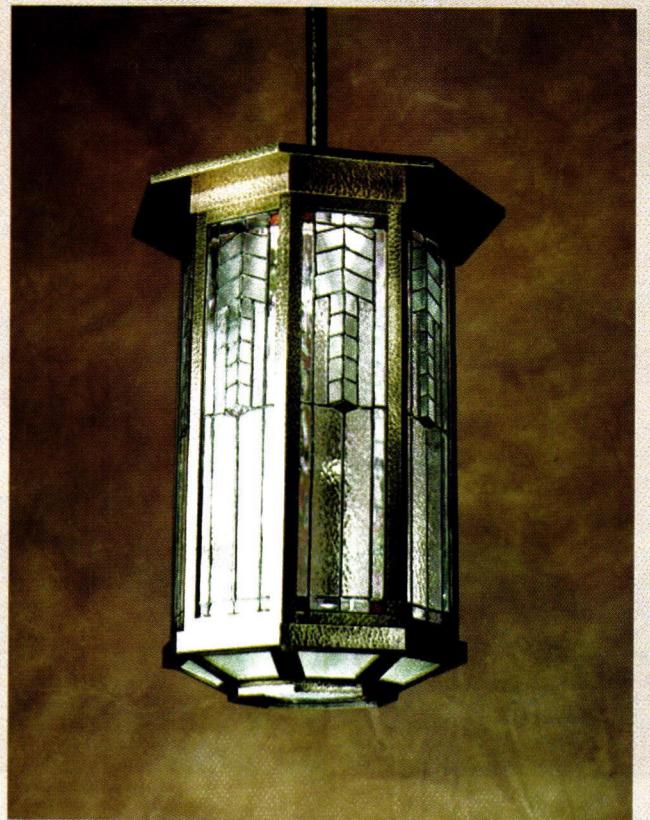
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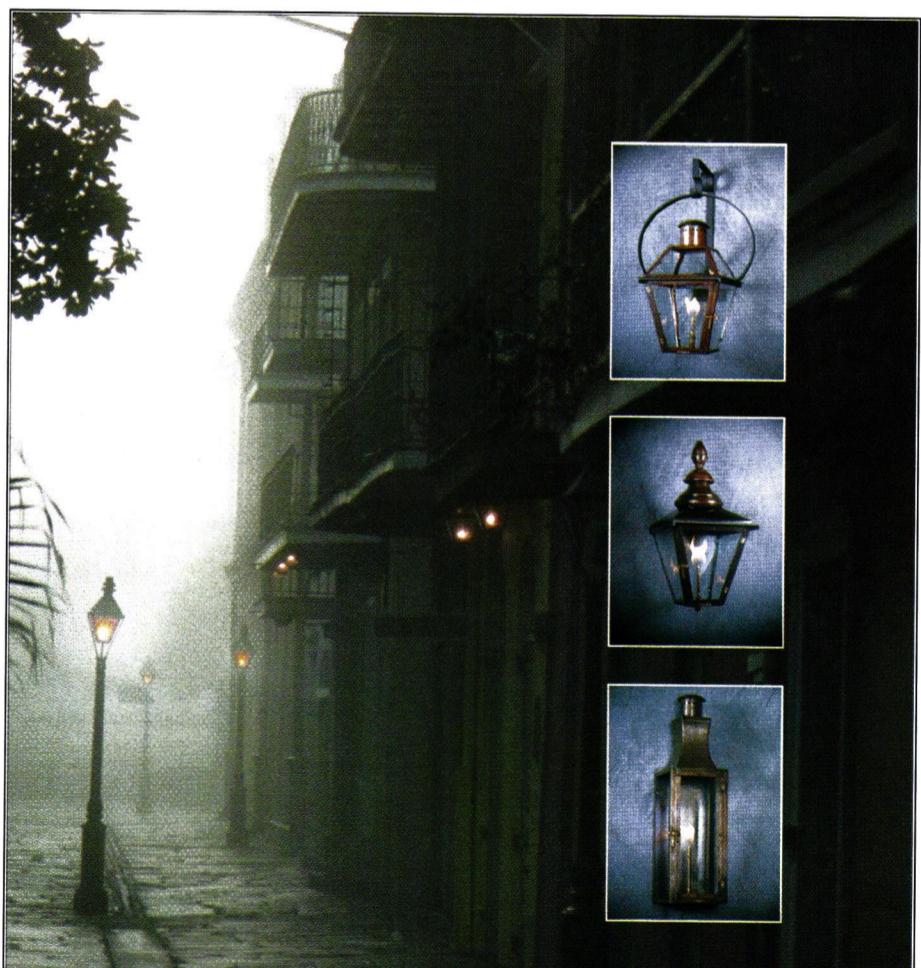


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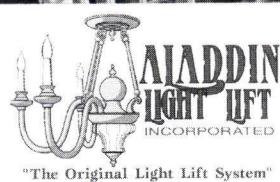
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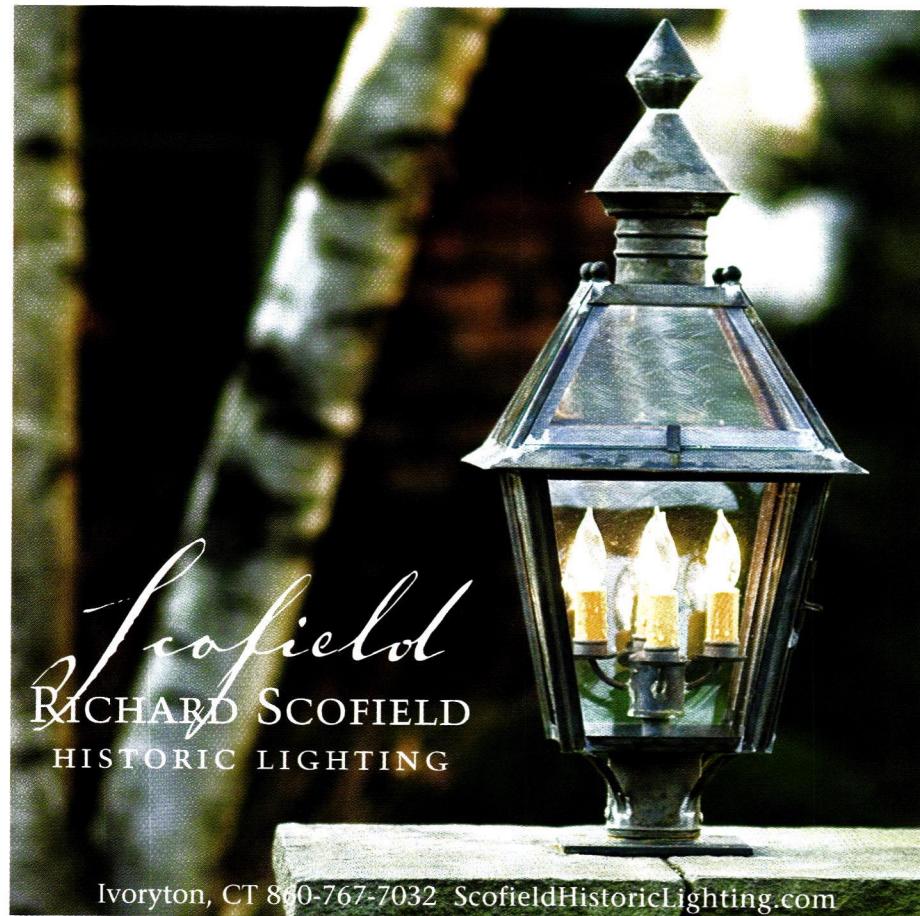
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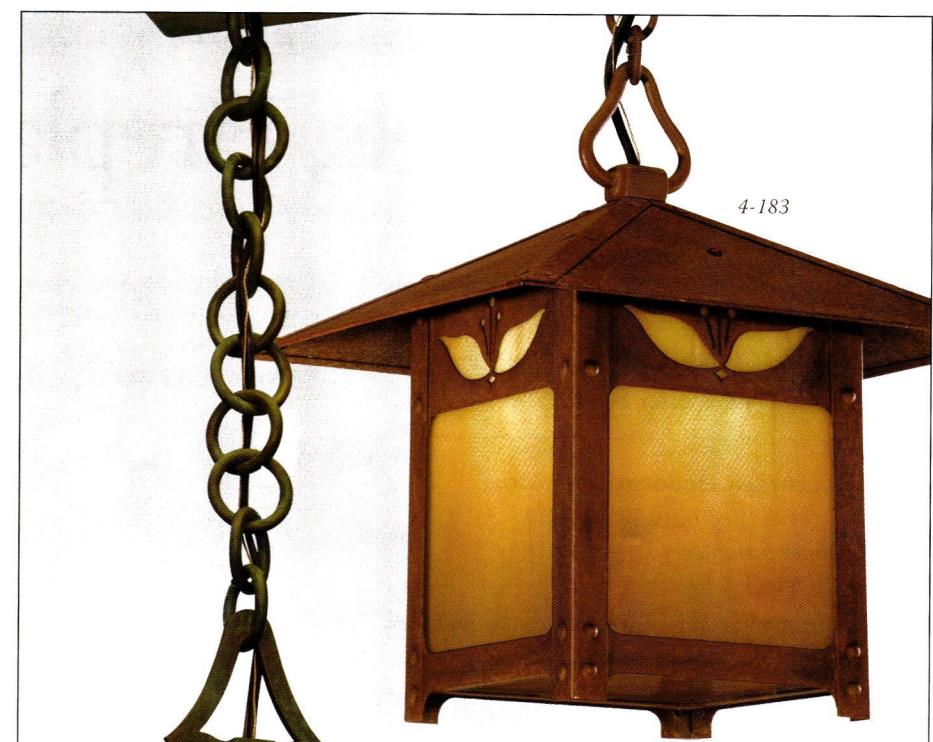
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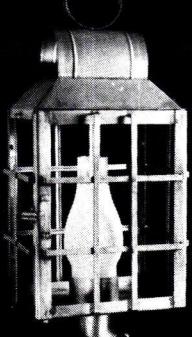
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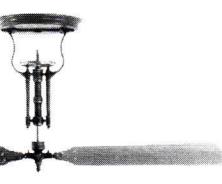
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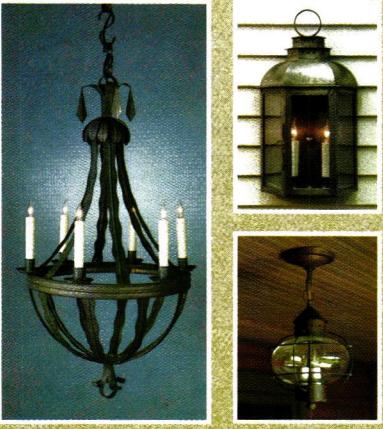
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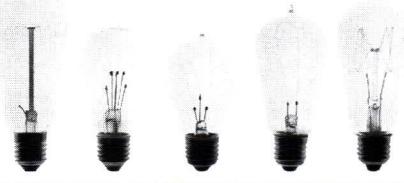
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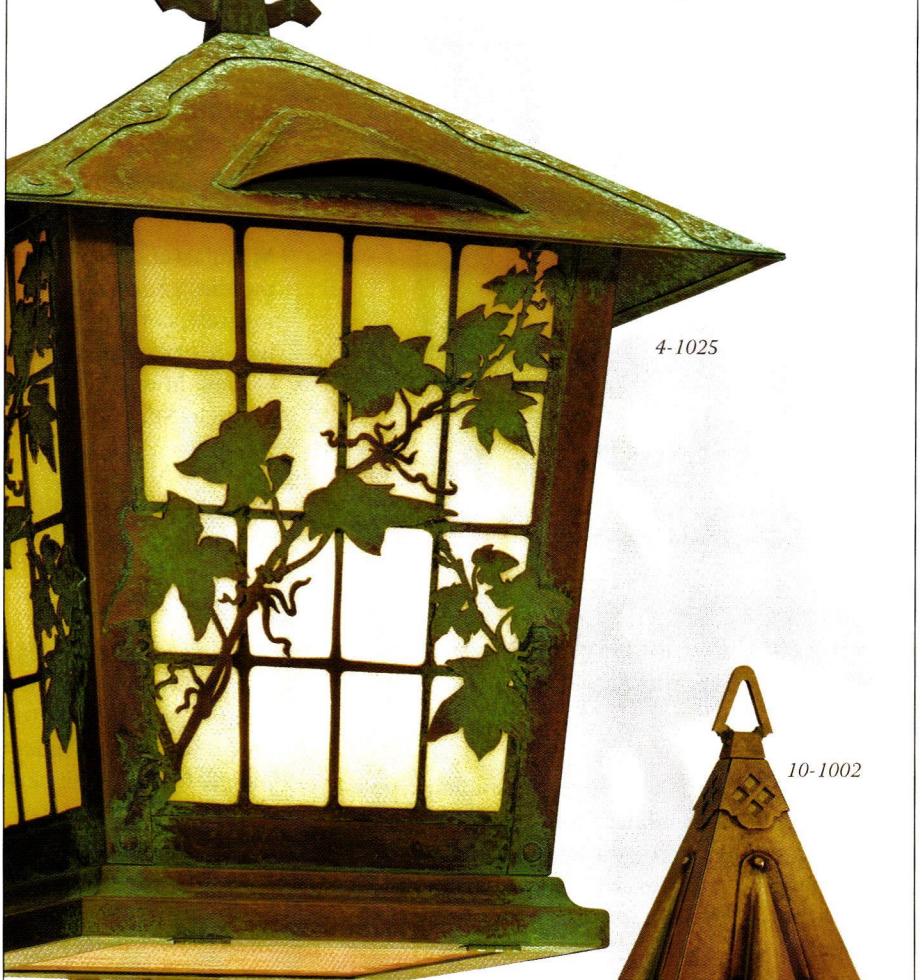
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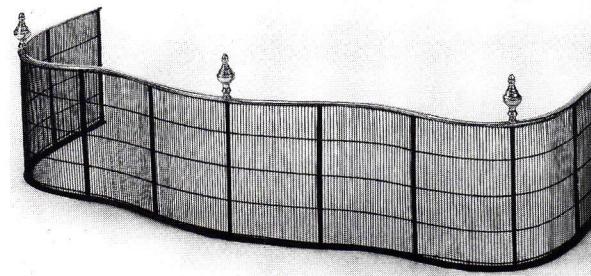
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Supplier of 18th- & 19th-century building materials salvaged from old houses & barns: columns, doors, mantels, sinks & bathtubs; antique & re-sawn flooring; antique heart pine, ancient oak, chestnut, white pine & hemlock; since 1960.

Write in No. 3950

## Camcraft 3-D, Inc.

713-550-8544; Fax: 713-550-8559

[www.camcraft3d.com](http://www.camcraft3d.com)

Houston, TX 77074

Manufacturer of historically accurate reproductions & custom-designed ornament: computer-controlled design & manufacturing of deep-carved moldings, panels, capitals, mantels, architectural ornament & doors; all wood species.

Write in No. 435

## Champlain Stone, Ltd.

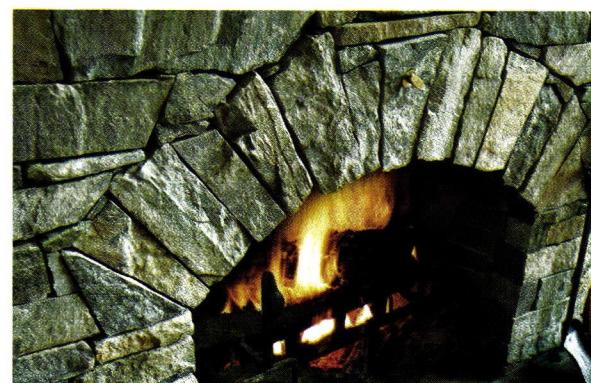
518-623-2902; Fax: 518-623-3088

[www.champlainstone.com](http://www.champlainstone.com)

Warrensburg, NY 12885

Supplier of natural building & landscaping stone: guillotined & hand-split granite, quartzitic sandstone & limestone; for veneer, thin-sawn veneer & corners, wall stone, flagging, flooring, paving, step slabs, fireplaces, fountains & more.

Write in No. 4270



Champlain Stone's American Granite, used in this rustic fireplace, is medium- to coarse-grained and weathered to create an aged appearance.

## CopperCraft, Inc.

800-486-2723; Fax: 817-490-9661

[www.coppercraft.com](http://www.coppercraft.com)

Keller, TX 76248

Fabricator of architectural sheet metal using traditional metalworking skills & modern technology: spires, weathervanes, dormers, cupolas, cornices, gutters, metal roofing, cladding, chimney caps & more; copper & lead-coated copper.

Write in No. 1490

## Cumberland Woodcraft Co.

800-367-1884; Fax: 717-243-6502

[www.cumberlandwoodcraft.com](http://www.cumberlandwoodcraft.com)

Carlisle, PA 17015

Manufacturer of architectural millwork & decorative trim: corbels, carvings, brackets, molding, ceiling medallions, wall niches, fireplace surrounds, screen doors, porch trim, gable ornaments, columns & exterior millwork; wood & PVC; wallpaper.

Write in No. 1310

## Decorators Supply Corp.

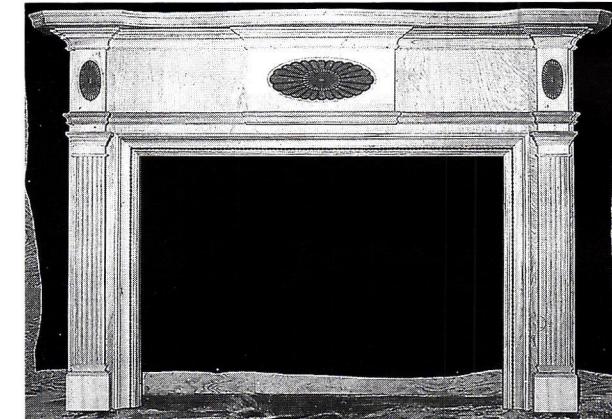
773-847-6300; Fax: 773-847-6357

[www.decoratorssupply.com](http://www.decoratorssupply.com)

Chicago, IL 60609

Supplier of 14,000 patterns for period architectural elements & molded ornament: cornices, columns, capitals, mantels, ornamental ceilings, niches, domes, brackets & corbels; plaster of Paris, wood & compo; since 1893.

Write in No. 210



This custom-built Colonial-style mantel, item #15729 from Decorators Supply, can be manufactured in any size and wood species.

## Eron Johnson Antiques

303-777-8700; Fax: 303-777-8787

[www.eronjohnsonantiques.com](http://www.eronjohnsonantiques.com)

Denver, CO 80203

Supplier of antiques: more than 10,000 period architectural items; doors, stained glass, columns, fireplaces, furnishings, lighting & garden ornament.

Write in No. 3153

## Fine Architectural Metalsmiths

845-651-7550; Fax: 845-651-7857

[www.iceforge.com](http://www.iceforge.com)

Chester, NY 10950

Custom fabricator of ironwork: restoration & refitting; lighting & more; forged iron, stainless steel, aluminum & forged & fabricated bronze; hand- & hot-forge work; patination; design through installation services.

Write in No. 2640

[www.uniquemantel.com](http://www.uniquemantel.com)

Email: info@uniquemantel.com  
Tel: (909)464-1818 Fax: (909)464-1787  
2300 S. Reservoir St. #401 pomona CA, 91766



Unique Mantel offers a wide variety of hand carved, marble fireplace mantels and other marble furnitures; all with factory direct prices. Choose your favorite design, size and color or customize your own ideal piece with us.



WRITE IN NO. 37



## National Preservation Institute

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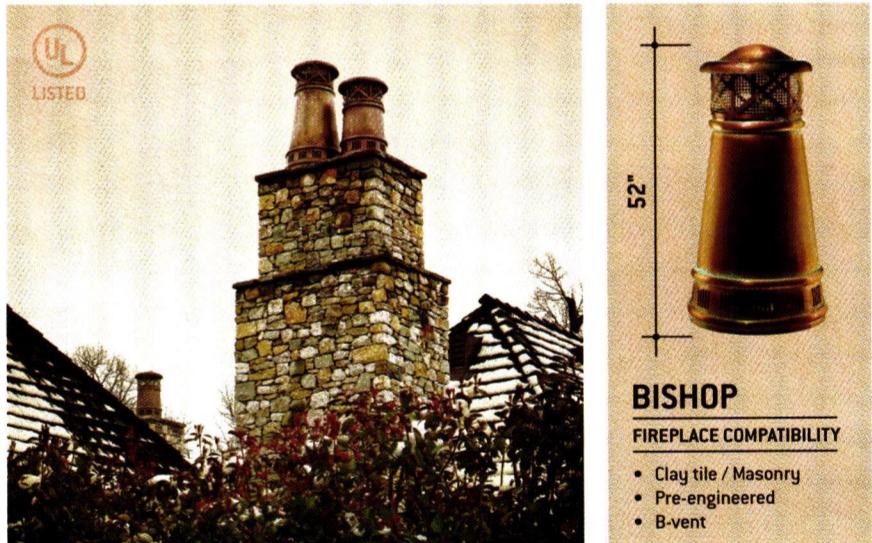
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**Foster Reeve & Associates, Inc.**

718-609-0090; Fax: 718-609-0061

[www.fraplaster.com](http://www.fraplaster.com)

Brooklyn, NY 11222

Custom fabricator of fine ornamental & architectural plaster details: columns & mantels; specialty plaster wall finish applications & stock moldings; design development (CAD), engineering & plaster program-management services.

Write in No. 1326



The cast-stone Tall Manor Chimney Piece by Haddonstone features a simple Gothic arch.

**Haddonstone (USA), Ltd.**

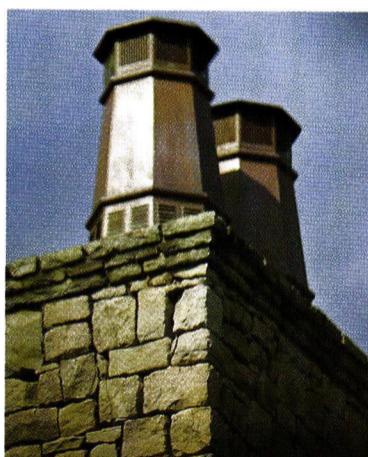
856-931-7011; Fax: 856-931-0040

[www.haddonstone.com](http://www.haddonstone.com)

Bellmawr, NJ 08031

British- & U.S.-based manufacturer of landscape ornament & architectural cast stonework: mantels, fountains, balustrades, columns, capitals, porticos, cornices, molding, trim, molded panels & more; custom components.

Write in No. 4020



Chimney pots with patina finishes are part of the European Copper line manufactured by Jack Arnold.

**Jack Arnold – European Copper**

800-391-0014; Fax: 918-494-0884

[www.jackarnold.com](http://www.jackarnold.com)

Tulsa, OK 74133

Manufacturer of custom copper chimney pots: 3 styles & 7 sizes; patina finish; UL listed; for masonry & pre-engineered fireplace systems.

Write in No. 1379

**Kayne & Son Custom Hardware, Inc.**

828-667-8868; Fax: 828-665-8303

[www.customforgedhardware.com](http://www.customforgedhardware.com)

Candler, NC 28715

Custom fabricator of door, window, gate, garage, cabinet & shutter hardware: hand-forged steel, copper & bronze or cast bronze; repairs, restorations & reproductions; standard & custom weathervanes; fireplace accessories; catalog \$5.  
Call for more information.



These andirons were custom fabricated by Kayne & Son.

**King Architectural Metals**

800-542-2379; Fax: 800-948-5558

[www.kingmetals.com](http://www.kingmetals.com)

Dallas, TX 75228

Wholesale supplier of ornamental & architectural metal components: for wrought-iron staircases, handrails, gates, fences, registers, mailboxes, doors, screens, awnings & fireplace screens; cast-iron, aluminum & plastic finials.

Write in No. 270

**Limestone Concept, Inc.**

310-278-9829; Fax: 310-278-9651

[www.limestoneconcept.com](http://www.limestoneconcept.com)

Gardena, CA 90249

Custom fabricator & distributor of hand-carved elements: fountains, columns, balustrades, urns, benches, pavers & statuary; antique mantels; French limestone slabs & tile; antique terra cotta, flooring & quarry tile.

Write in No. 5390



A personal insignia, lions and ionic columns comprise this mantel, custom carved by Limestone Concept.

**Manor Style, Inc.**

800-325-2188; Fax: 443-200-0010

6741 Whitestone Rd.

Baltimore, MD 21207

Custom fabricator, assembler & nationwide supplier of architectural elements: FYPON PVC square columns, newels, panels, arches, trellis & trim; load-bearing fiberglass columns & capitals; mantels; preformed balustrade systems; free literature.

Write in No. 703

**Mesa Studios**

802-586-7537; Fax: 802-472-6572

673 W Hill Rd.

Craftsbury, VT 05826

Custom fabricator of original hand-chiseled & -carved doors, mantels & other architectural artwork; custom-cut timbers.

Write in No. 1592

**No 9 Studio UK**

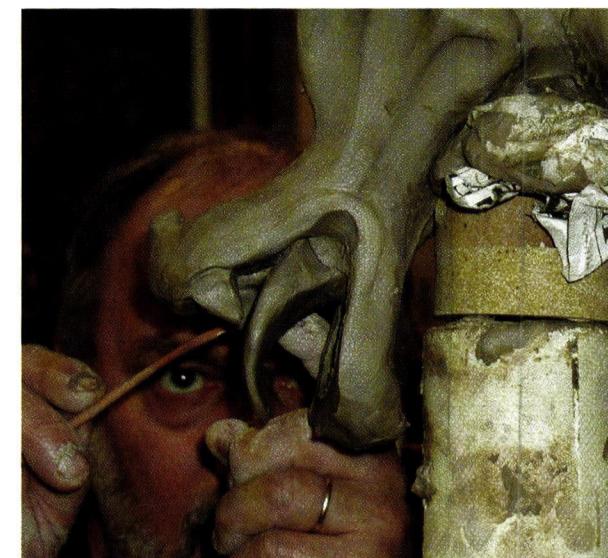
011-44-1769-540-471; Fax: 011-44-1769-540-864

[www.no9uk.com](http://www.no9uk.com)

Umberleigh, Devon, England, U.K. EX37 9HF

Manufacturer of terra-cotta architectural elements: chimney pots, Dragon Ridge tile, murals, planters, garden furniture, fountains, sculpture & architectural & monumental ceramics; special brick & features.

Write in No. 1321



The final touches are being applied to this terra-cotta dragon chimney pot by Marek Drzazga of No 9 Studio.

**Old Carolina Brick Co.**

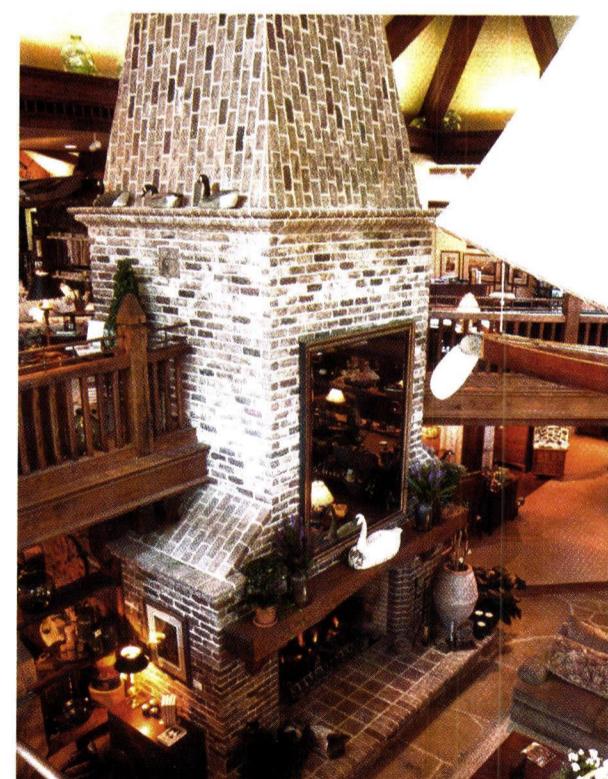
704-636-8850; Fax: 704-636-0000

[www.handmadebrick.com](http://www.handmadebrick.com)

Salisbury, NC 28147

Manufacturer of handmade brick, pavers & fireplace fronts: 12 styles of pavers; special shapes, glazed headers & arches; fired with coal to provide bisques & unique colors; custom sizes in any quantity; restoration.

Write in No. 3130



Old Carolina Brick supplied the brick for this oversized fireplace mantel.

**Old Smithy Shop**

603-672-4113; Fax: Same as phone

[www.oldsmithyshop.com](http://www.oldsmithyshop.com)

Brookline, NH 03033

Fabricator of forged Early American to late-19th-century hardware: for cabinets, gates, doors, windows, garage doors & shutters; latches, pulls, butterfly & H & HL hinges, strap hinges & door knockers; fireplace tools & more.

Write in No. 285

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WRITE IN NO. 5390

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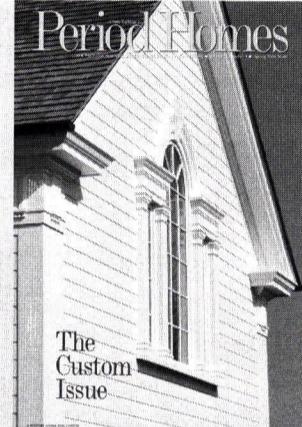
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[www.protechinfo.com](http://www.protechinfo.com)

Albany, NY 12202

Supplier of Ventinox chimney-liner system: continuous-weld construction; one-piece seamless flue; highly flexible; impervious to exhaust gases & condensation; stainless steel; venting for gas, oil & wood; since 1982.

Write in No. 26



*The Ventinox chimney-lining system is available from ProTech Systems.*

**Southern Group Enterprise – Unique Mantel Co.**

888-458-3716; Fax: 909-464-1787

[www.uniquemantel.com](http://www.uniquemantel.com)

Pomona, CA 91766

Manufacturer & supplier of hand-carved marble mantels: all styles; stock designs & custom work; fountains & statues in stock.

Write in No. 37



*This mantel from Southern Group Enterprise – Unique Mantel Co. measures 59 in. wide x 45 in. tall and projects 11 in. from the wall.*

**Steptoe & Wife Antiques, Ltd.**

800-461-0060; Fax: 416-780-1814

[www.steptoewife.com](http://www.steptoewife.com)

Toronto, ON, Canada M6B 1V9

Supplier of cast-iron architectural elements: spiral & straight stairs, stair kits, balustrades, balusters, railings, gates, grilles, fireplace tools, arbors, cresting, columns & capitals; cast aluminum, bronze & wrought iron/steel.

Write in No. 470



*This ornate fireplace screen, hand forged in iron by Steven Handelman Studios, can be custom sized and installed in any fireplace opening.*

**Steven Handelman Studios**

805-962-5119; Fax: 805-966-9529

[www.stevenhandelmanstudios.com](http://www.stevenhandelmanstudios.com)

Santa Barbara, CA 93103

Manufacturer of hand-forged ornament, lighting & fire screens in iron: more than 250 choices of

UL-certified lighting; incandescent, low voltage, HID & gas lamps; street lighting; gates, registers & grilles; fireplace screens.

Write in No. 483

**Texas Carved Stone, L.P.**

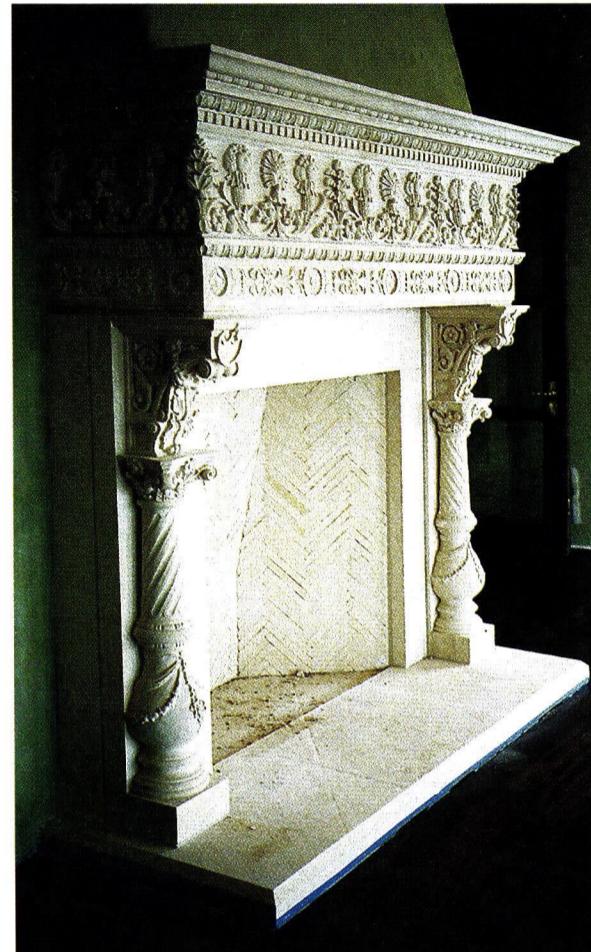
254-793-2384; Fax: 254-793-2693

[www.texascarvedstone.com](http://www.texascarvedstone.com)

Florence, TX 76527

Custom fabricator of hand-carved ornamental elements: columns, mantels, fountains & sculpture; exterior carved ornament; Texas & Indiana limestone; any period or style.

Write in No. 1055



*This ornate limestone mantel was hand carved by Texas Carved Stone.*

**The Wood Factory**

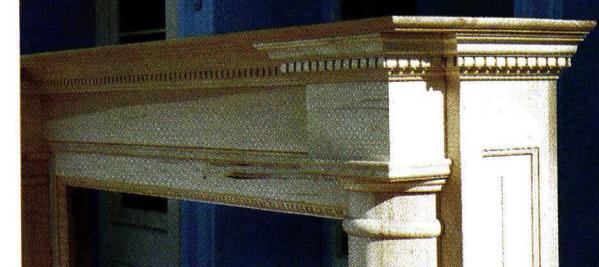
936-825-7233; Fax: 936-825-1791

111 Railroad St.

Navasota, TX 77868

Manufacturer of historically correct Victorian millwork: interior & exterior doors & stair parts; screen doors, porch posts, newel posts, rails, balustrades, brackets, capitals, custom mantels, siding & gazebos.

Write in No. 7120



*The Wood Factory used stile-and-rail construction to fabricate this pecan mantel.*

**Vintage Woodworks**

903-356-2158; Fax: 903-356-3023

[www.vintagewoodworks.com](http://www.vintagewoodworks.com)

Quinlan, TX 75474

Supplier of Victorian millwork: western red cedar shingles, porch parts, columns, turned & sawn balusters, railings, brackets, gazebos, cornices, corbels, spandrels, mantels, storm & screen doors & more.

Write in No. 1061

**Warner Bros. Studio Facilities**

818-954-3000; Fax: 818-954-7829

[www.wbsf.com](http://www.wbsf.com)

Burbank, CA 91522

Custom fabricator of architectural ornament for interior & exterior applications: collection of thousands of historical molds; cornices, columns, capitals, mantels, door & window surrounds, ceiling medallions, brackets & signage.

Write in No. 1157

**White River Hardwoods-Woodworks**

800-558-0119; Fax: 479-444-0406

[www.mouldings.com](http://www.mouldings.com)

Fayetteville, AR 72701

Manufacturer of architectural millwork: Mon Reale moldings, authentic hand-carved line of adornments for cabinetry & furniture in linden, cherry & maple; lineals, finials, mantels & range hoods in stock.

Write in No. 1099



*This detail of a White River fireplace surround illustrates the variety of ornamentation that can be combined to create a unique mantel.*

**Wiemann Ironworks**

918-592-1700; Fax: 918-592-2385

[www.wiemanniron.com](http://www.wiemanniron.com)

Tulsa, OK 74104

Designer, fabricator & installer of ornamental metal-work: gates, railings, balustrades, doors, lighting, fencing, gazebos, grilles, hardware, fireplace tools & arbors; cast & wrought bronze, aluminum, iron & steel; since 1940.

Write in No. 1223

**Wilbur, Frederick – Woodcarver**

434-263-4827; Fax: 434-263-5958

[www.frederickwilbur-woodcarver.com](http://www.frederickwilbur-woodcarver.com)

Lovingston, VA 22949

Wood carver: traditional decorative interior & exterior carvings; furniture, mantels, moldings, brackets, friezes, capitals, rosettes & heraldry; original designs & historically accurate reproductions.

Write in No. 1650



*This traditionally styled mantel was carved by Frederick Wilbur to the client's specifications.*

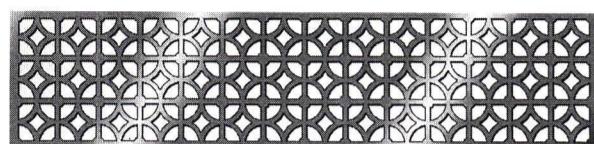
# Metalwork

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## Architectural Grille

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[www.archgrille.com](http://www.archgrille.com)  
 Brooklyn, NY 11215

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 Write in No. 9820



Architectural Grille supplies custom-perforated grilles in a range of metals, thicknesses and finishes.

## Architectural Products by Outwater, LLC

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[www.outwater.com](http://www.outwater.com)  
 Bogota, NJ 07603

Manufacturer of 65,000+ decorative building products: architectural moldings & millwork, columns & capitals, wrought-iron components, balustrading, door hardware, lighting, ceiling tile, furniture & cabinet components & more.

Write in No. 5008

## Brian Greer's Tin Ceilings, Walls & Unique Metal Work

519-743-9710; Fax: 519-570-1447  
[www.tinceiling.com](http://www.tinceiling.com)  
 Petersburg, ON, Canada N0B 2H0

Manufacturer of stamped-metal ceilings: tin, copper, brass & pewter; 2x2-ft. panels for easy installation; backsplashes, moldings, fillers & cornices, all with safety hems; medallions & rosettes; custom metalwork.

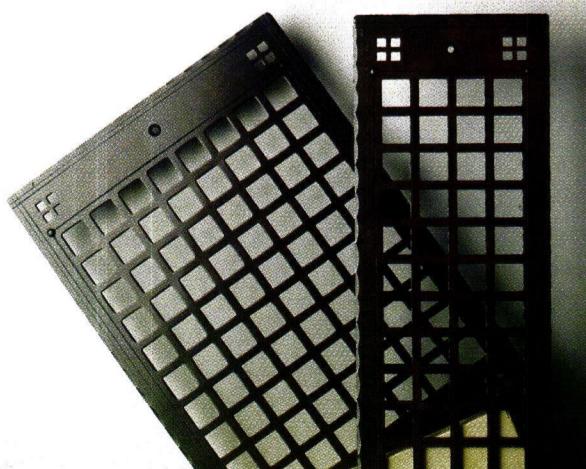
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## CopperCraft, Inc.

800-486-2723; Fax: 817-490-9661  
[www.coppercraft.com](http://www.coppercraft.com)  
 Keller, TX 76248

Fabricator of architectural sheet metal using traditional metalworking skills & modern technology: spires, weathervanes, dormers, cupolas, cornices, gutters, metal roofing, cladding, chimney caps & more; copper & lead-coated copper.

Write in No. 1490



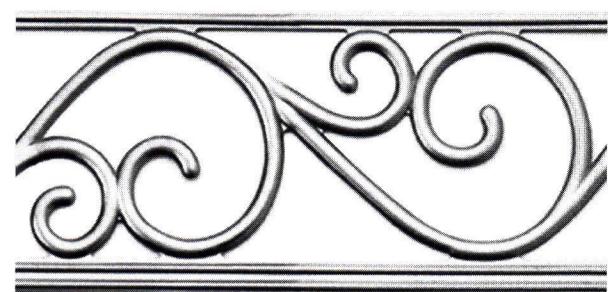
These Arts and Crafts-style grilles are manufactured in hand-hammered copper by Craftsmen Hardware.

## Craftsmen Hardware Co.

660-376-2481; Fax: 660-376-4076  
[www.craftsmenhardware.com](http://www.craftsmenhardware.com)  
 Marceline, MO 64658

Custom fabricator of Arts & Crafts-style lighting & copper hardware: chandeliers, sconces, lanterns & building-mounted fixtures; knobs, escutcheons, locksets, hinges, door knockers, doorbells, levers & drapery hardware; grilles.

Write in No. 6980



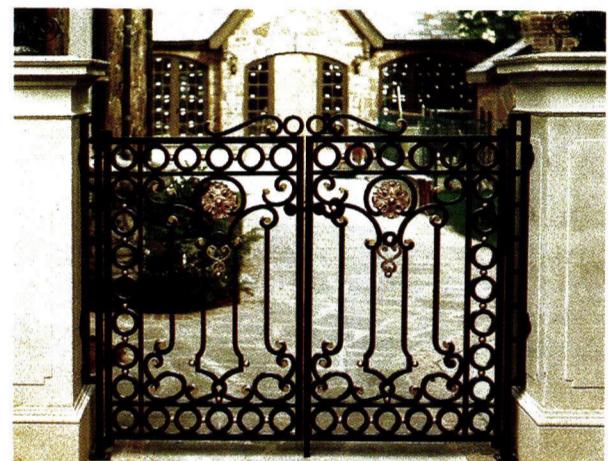
Element #F8262-1 from Frank Morrow measures 3½ in. wide and is available in a thickness of 0.02 in.

## Gaby's Shoppe

800-299-4229; Fax: 214-748-7701  
[www.gabys.com](http://www.gabys.com)  
 Dallas, TX 75207

Manufacturer of hand-forged wrought-iron drapery hardware & accessories: custom rods, finials, brackets & holdbacks; European metalworking skills; handcrafted & hand finished.

Write in No. 2520



This wrought-iron gate was fabricated by Gaby's Shoppe.

## EJMcopper Inc.

407-447-0074; Fax: 407-447-0075  
[www.ejmcooper.com](http://www.ejmcooper.com)  
 Orlando, FL 32804

Manufacturer of custom architectural copper elements: handcrafted chimney caps, cupolas, finials, spires, dormer vents, leader heads, louvers, weather-vanes, mailboxes, gutters & more; online catalog.  
 Write in No. 588



This railing from Fine Architectural Metalsmiths features French Country-style scrollwork with bronze leaf finials and center rosettes.

## Fine Architectural Metalsmiths

845-651-7550; Fax: 845-651-7857  
[www.iceforge.com](http://www.iceforge.com)  
 Chester, NY 10950

Custom fabricator of ironwork: restoration & refitting; lighting & more; forged iron, stainless steel, aluminum & forged & fabricated bronze; hand- & hot-forge work; patination; design through installation services.

Write in No. 2640

## Frank Morrow Co.

800-556-7688; Fax: 401-941-3810  
[www.frankmorrow.com](http://www.frankmorrow.com)  
 Providence, RI 02905

Designer & manufacturer of more than 6,000 ornamental metal trims (embossed banding & perforated gallery), stampings (leaves, flowers, husks, bobeche, animals & more) & motif gray iron castings.

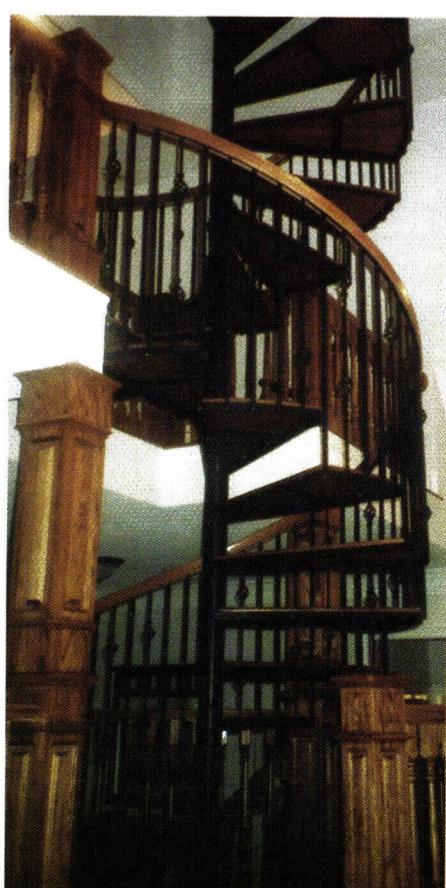
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## Goddard Spiral Stairs

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[www.spiral-staircases.com](http://www.spiral-staircases.com)  
 Logan, KS 67646

Custom fabricator of all types of spiral stairs: steel, steel/wood or all-wood; custom railing & wood stair parts.

Write in No. 4780



Goddard fabricates steel, wood and combination steel/wood spiral stairs.

**Historical Arts & Casting, Inc.**

800-225-1414; Fax: 801-280-2493

[www.historicalarts.com](http://www.historicalarts.com)

West Jordan, UT 84088

Designer & custom fabricator of ornamental metal-work: benches, columns, balustrades, gazebos, lighting, grilles, doors, windows, skylights & more; cast iron, bronze, aluminum & wrought iron/steel; many styles; restoration services.

Write in No. 1210



Historical Arts &amp; Casting manufactured this custom gate.

**Kayne & Son Custom Hardware, Inc.**

828-667-8868; Fax: 828-665-8303

[www.customforgedhardware.com](http://www.customforgedhardware.com)

Candler, NC 28715

Custom fabricator of door, window, gate, garage, cabinet & shutter hardware: hand-forged steel, copper & bronze or cast bronze; repairs, restorations & reproductions; standard & custom weathervanes; catalog \$5.

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**Kees Architectural Division**

800-889-7215; Fax: 920-876-3065

[www.kees.com](http://www.kees.com)

Elkhart Lake, WI 53020

Custom fabricator of architectural stamped, water-jet-cut & bar grilles & registers: baseboards & radiator covers in stamped & perforated metal; wide variety of patterns & thicknesses.

Write in No. 1385

**King Architectural Metals**

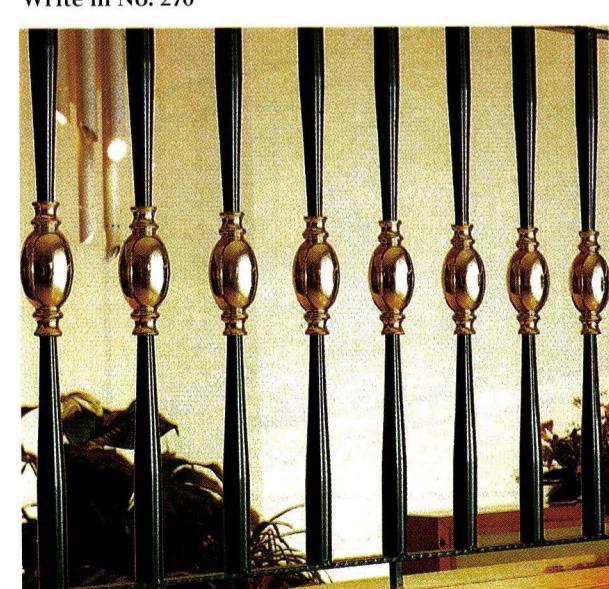
800-542-2379; Fax: 800-948-5558

[www.kingmetals.com](http://www.kingmetals.com)

Dallas, TX 75228

Wholesale supplier of ornamental & architectural metal components: for wrought-iron staircases, handrails, gates, fences, registers, mailboxes, doors, screens, awnings & fireplace screens; cast-iron, aluminum & plastic finials.

Write in No. 270



This steel-tube baluster system from King Architectural Metals features brass bushings.

**Liberty Ornamental Products**

800-636-5470; Fax: 419-636-2365

[www.libertyornamental.com](http://www.libertyornamental.com)

Bryan, OH 43506

Fabricator of precision die-cast ball tops, caps, finials, shoes & more; fences, gates & ornamental assemblies; ½- to 4-in. sizes; parts are exact fit, die cast with non-rusting pewter finish; plastic ornamental finials & scrolls.

Write in No. 5340

**Maguire Iron Corp.**

510-234-7569; Fax: 510-232-7519

[www.maguireironcorporation.com](http://www.maguireironcorporation.com)

Richmond, CA 94801

Supplier of traditional hardware & lanterns: door, cabinet, window, shutter, furniture, gate & mailbox hardware; knobs & levers with compatible locks of various backsets & functions; wrought-iron, pewter, rust, brass & bronze finishes.

Write in No. 7600

**Monarch Products Co.**

201-507-5551; Fax: 201-438-2820

[www.monarchrad.com](http://www.monarchrad.com)

Carlstadt, NJ 07072

Manufacturer of all-steel radiator enclosures: grille front; 20 styles; many color options; baked-enamel finishes; stock & custom.

Write in No. 6060

**New Star Brass & Bronze Works, Inc.**

718-443-0800; Fax: 718-443-0918

[www.railingsbynewstar.com](http://www.railingsbynewstar.com)

Brooklyn, NY 11237

Custom fabricator of fine stair & balcony railings: straight, curved & spiral staircases; ornamental balusters, railings & newel posts; stainless steel & brass with various finishes; cast aluminum with anodized or powder-painted finishes.

Write in No. 3051



New Star Brass &amp; Bronze Works custom fabricated this decorative iron railing with a bronze top rail.

**NIKO Contracting Co.**

412-687-1517; Fax: 412-687-7969

[www.nikocontracting.com](http://www.nikocontracting.com)

Pittsburgh, PA 15213

Nationwide contractor, fabricator & installer of architectural sheet metal & roofing: slate, tile, metal & other roofing; ornamental ceilings, cresting, finials, cornices, cupolas, domes, steeples & snowguards; many metals.

Write in No. 8300

**Old Smithy Shop**

603-672-4113; Fax: Same as phone

[www.oldsmithyshop.com](http://www.oldsmithyshop.com)

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**RainTrade Corp.**

888-909-RAIN; Fax: 847-283-0007

[www.guttersupply.com](http://www.guttersupply.com)

Lake Bluff, IL 60044

Manufacturer & supplier of gutter materials & equipment: gutters, flashing, conductor heads, downspouts, coils, cupolas, snowguards, sheet-metal roofing, architectural sheet metal, hangers, strainers, fasteners & more.

Write in No. 1191

**Reggio Register Co., Inc.**

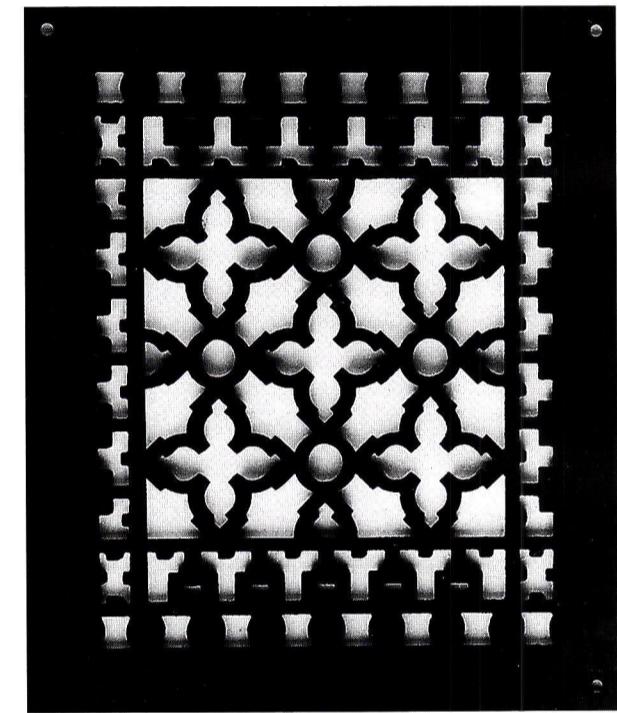
800-880-3090; Fax: 978-870-1030

[www.reggioregister.com](http://www.reggioregister.com)

Leominster, MA 01453

Manufacturer of decorative & functional registers & grilles: cast iron, brass, aluminum & zinc; solid wood; for forced-air-heating, a/c & high-velocity systems; traditional & contemporary designs.

Write in No. 5810



Reggio Register's 800 series of cast-iron grilles are hand-crafted with a matte-black finish.

**Schiff Architectural Detail**

617-887-0202; Fax: 617-887-0127

[www.schiffarchitectural.com](http://www.schiffarchitectural.com)

Chelsea, MA 02150

Foundry, forge & fabrication shop: custom castings & non-ferrous forge work; rubber molding & pattern work; custom bowl fountains, lanterns, lampposts, benches, pipe-&-ball fencing, plaques, urns, gazebos & arbors; restoration work.

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Write in No. 270



Ludowici's black-mist Colonial Tile and bonnet hip plates were used to create this traditional roof.

**Ludowici Roof Tile, Inc.**

800-945-8453; Fax: 740-342-0025

[www.ludowici.com](http://www.ludowici.com)

New Lexington, OH 43764

Manufacturer of clay roof tile: wide variety of standard shapes, fittings, sizes & colors; matte, gloss, weathered, fire-flashed, sanded & combed finishes; ceramic slate replicas & slate color matching; custom colors & shapes.

Write in No. 111

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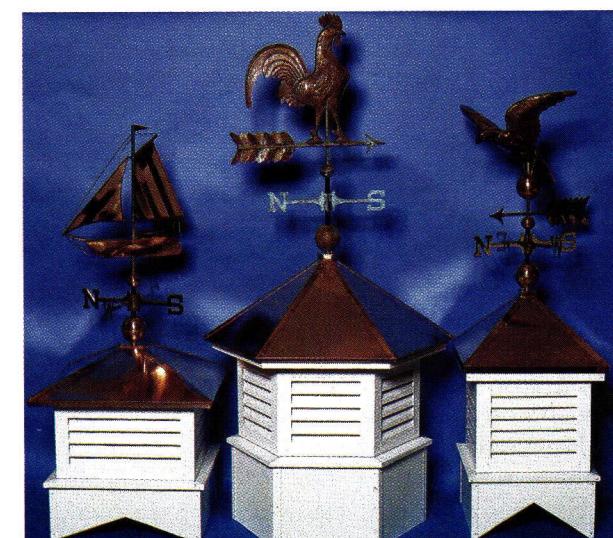
888-675-6245; Fax: 262-255-9294

[www.mahvelousmailboxes.com](http://www.mahvelousmailboxes.com)

Menomonee Falls, WI 53051

Distributor of thousands of durable architectural accents: powder-coated wall & curbside mailboxes, posts, slots & drop boxes; outdoor lighting; address plaques; weathervanes, cupolas & more; copper, brass, stainless & cast aluminum.

Write in No. 268



Maintenance-free cupolas from New Concept Louvers are wrapped with PVC-coated aluminum and copper and never require painting.

**New Concept Louvers**

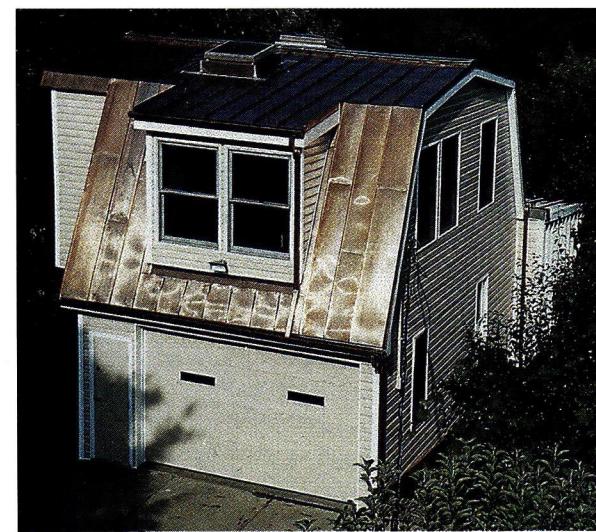
801-489-0614; Fax: 801-489-0606

[www.newconceptlouvers.com](http://www.newconceptlouvers.com)

Springville, UT 84663

Manufacturer of PVC-coated aluminum & copper cupolas & louvers: stock & custom shapes & sizes; finials, flashing, gutter chains & weathervanes; post- & wall-mounted mailboxes.

Write in No. 1264



NIKO Contracting installed the copper standing-seam roof on this carriage house in Pittsburgh, PA.

**NIKO Contracting Co.**

412-687-1517; Fax: 412-687-7969

[www.nikocontracting.com](http://www.nikocontracting.com)

Pittsburgh, PA 15213

Nationwide contractor, fabricator & installer of architectural sheet metal & roofing: slate, tile, metal & other roofing; ornamental ceilings, cresting, finials, cornices, cupolas, domes, steeples & snowguards; many metals.

Write in No. 8300

**Northern Roof Tile Sales Co.**

888-678-6866; Fax: 905-563-9668

[www.northernrooftiles.com](http://www.northernrooftiles.com)

Beamsville, ON, Canada L0R 1B1

Importer of fine clay roofing tile: variety of sizes, shapes & color blends; Mediterranean, French Country & old-world English styles; hand-finishes Frontier shingle tile; Victorian-style ridge cresting, finials & more.

Write in No. 1586

**RainTrade Corp.**

888-909-RAIN; Fax: 847-283-0007

[www.guttersupply.com](http://www.guttersupply.com)

Lake Bluff, IL 60044

Manufacturer & supplier of gutter materials & equipment: gutters, flashing, conductor heads, downspouts, coils, cupolas, snowguards, sheet-metal roofing, architectural sheet metal, hangers, strainers, fasteners & more.

Write in No. 1191



The Stratford conductor head with built-in overflow is available from RainTrade in copper, lead-coated copper, zinc and paint-grip steel.

**No 9 Studio UK**

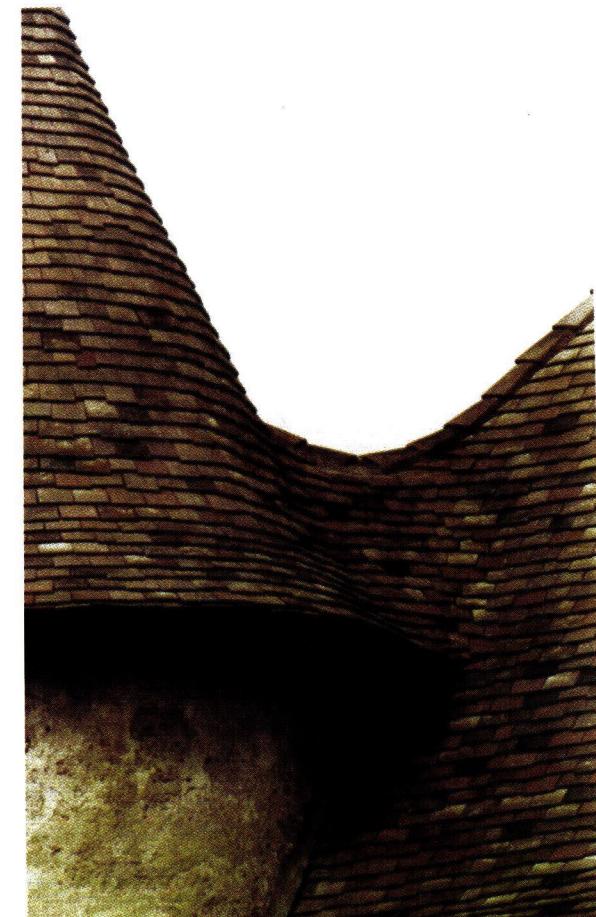
011-44-1769-540-471; Fax: 011-44-1769-540-864

[www.no9uk.com](http://www.no9uk.com)

Umberleigh, Devon, England, U.K. EX37 9HF

Manufacturer of terra-cotta architectural elements: chimney pots, Dragon Ridge tile, murals, planters, garden furniture, fountains, sculpture & architectural & monumental ceramics; special brick & features.

Write in No. 1321



Imported clay roof tile from Northern Roof Tile was used for this complex roof.

**Renaissance Conservatories**

800-882-4657; Fax: 717-661-7727

[www.renaissanceconservatories.com](http://www.renaissanceconservatories.com)

Leola, PA 17540

Custom fabricator & installer of traditional conservatories, sunrooms, greenhouses, skylights, roof lanterns, garden houses, pool enclosures & garden windows: handcrafted mahogany & cedar components.

Write in No. 378



Renaissance Conservatories fabricates custom skylights as well as conservatories.

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Architect: Alexander Bogaerts & Associates



Photo: Gavin Spooner

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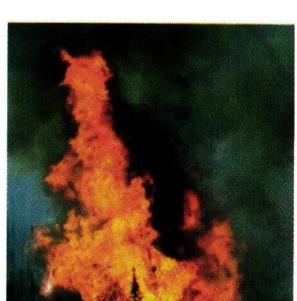


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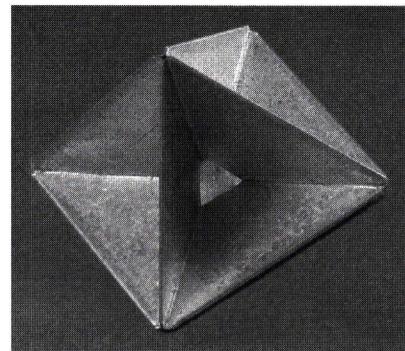
888-766-4367; Fax: 815-455-4367

[www.snogem.com](http://www.snogem.com)

McHenry, IL 60050

Manufacturer of snowguards in clear & color-matched UV-stabilized polycarbonate & metal: copper, stainless steel, galvalume & prefinished Kynar 500 for metal, slate & shingle roofs.

Write in No. 334



*The original metal snowguard from Sno-Gem is 2½ in. tall, 3½ in. deep and 3½ in. wide and can be used with slate, asphalt or metal roofing.*

**Solar Innovations, Inc.**

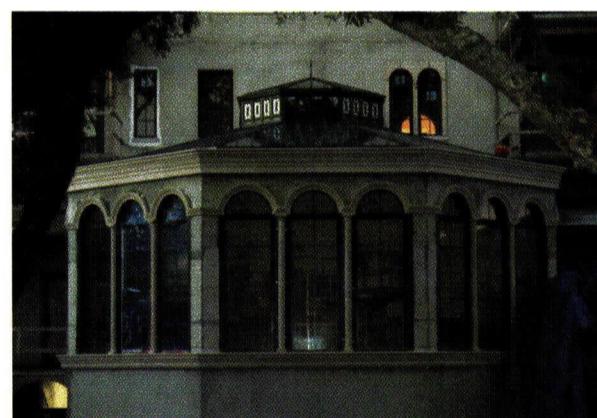
800-618-0669; Fax: 717-933-1393

[www.solarinnovations.com](http://www.solarinnovations.com)

Myerstown, PA 17067

Designer, fabricator & installer of aluminum & aluminum exterior/wood interior glazed structures: skylights, sunrooms, greenhouses, conservatories, pool & spa enclosures, folding & sliding doors, walkways, canopies & more.

Write in No. 391



*This reproduction conservatory roof section with a lantern skylight was designed and built by Solar Innovations; the skylight measures 35x29x10 ft. with a roof pitch of 23 degrees.*

**Steptoe & Wife Antiques, Ltd.**

800-461-0060; Fax: 416-780-1814

[www.steptoewife.com](http://www.steptoewife.com)

Toronto, ON, Canada M6B 1V9

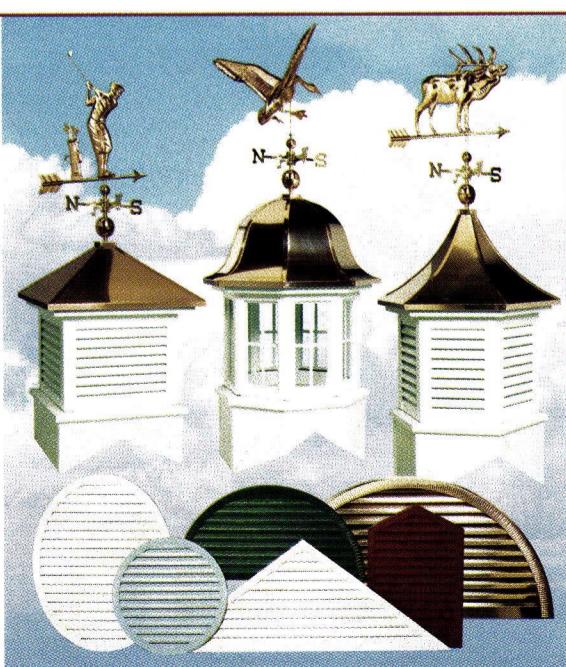
Supplier of cast-iron architectural elements: spiral & straight stairs, stair kits, balustrades, balusters, railings, gates, grilles, fireplace tools, arbors, cresting, columns & capitals; cast aluminum, bronze & wrought iron/steel.

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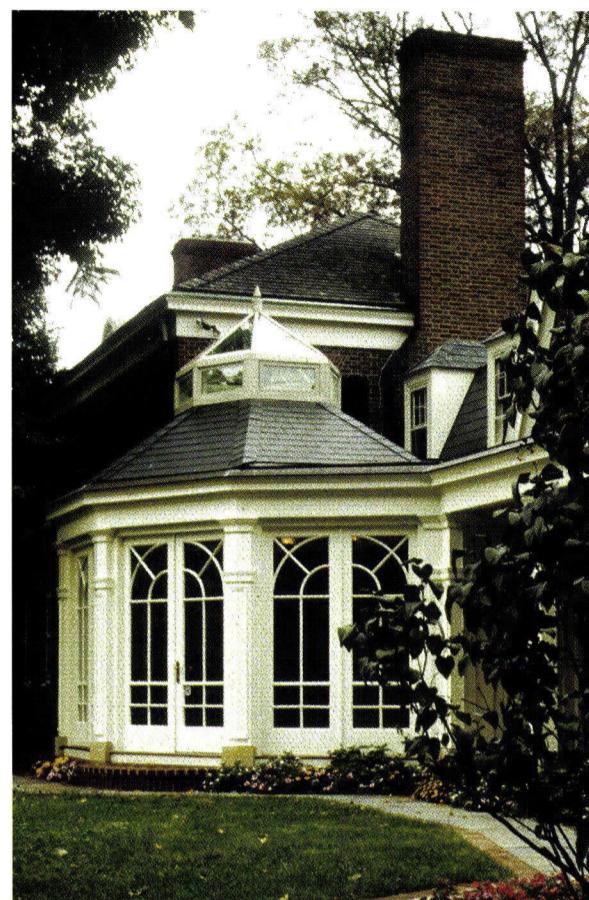
800-229-2925; Fax: 410-479-4797

[www.tanglewoodconservatories.com](http://www.tanglewoodconservatories.com)

Denton, MD 21629

Designer, manufacturer & installer of traditional wood conservatories, roof lanterns & other glass architecture: sunrooms, pool enclosures, greenhouses, garden houses, follies, gazebos & pavilions; skylights, cresting & finials.

Write in No. 8270



*Tanglewood designed and handcrafted this roof lantern.*

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800-236-8453; Fax: 920-766-0776

[www.vrmtile.com](http://www.vrmtile.com)

Little Chute, WI 54140

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Write in No. 2840



*Vande Hey Raleigh's dark-red concrete tile complements this Spanish-style residence.*

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[www.vintagewoodworks.com](http://www.vintagewoodworks.com)

Quinlan, TX 75474

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**W.F. Norman Corp.**

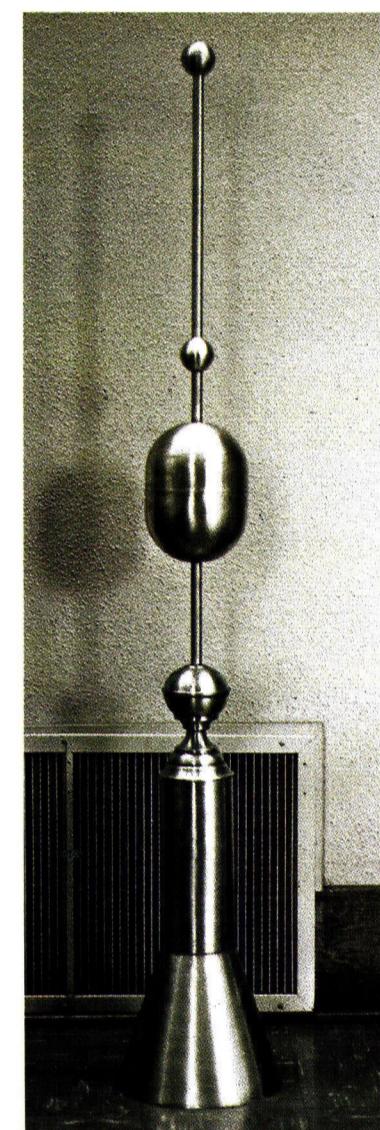
800-641-4038; Fax: 417-667-2708

[www.wfnormalize.com](http://www.wfnormalize.com)

Nevada, MO 64772

Fabricator of sheet-metal ornament: hundreds of stock designs of cornices, moldings, brackets, backsplashes, pressed-metal ceilings, siding, roofing, cresting, kitchen equipment & more; duplication from samples or drawings.

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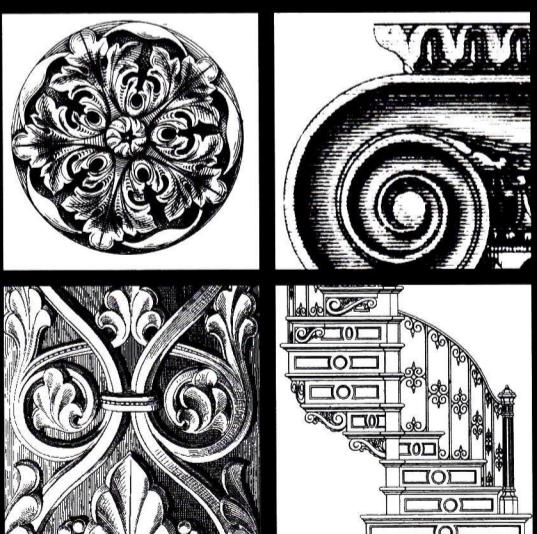
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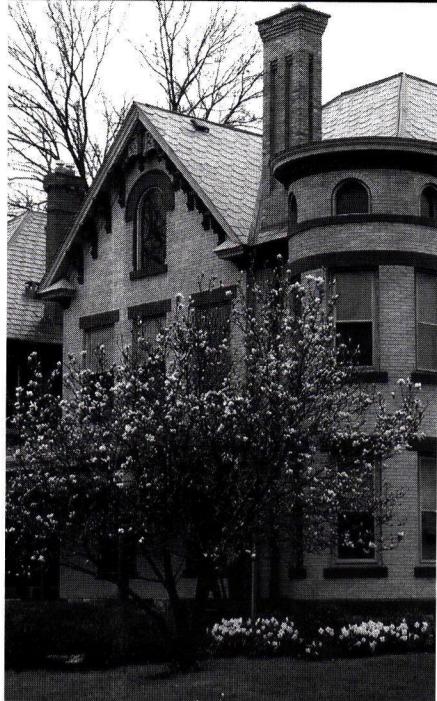


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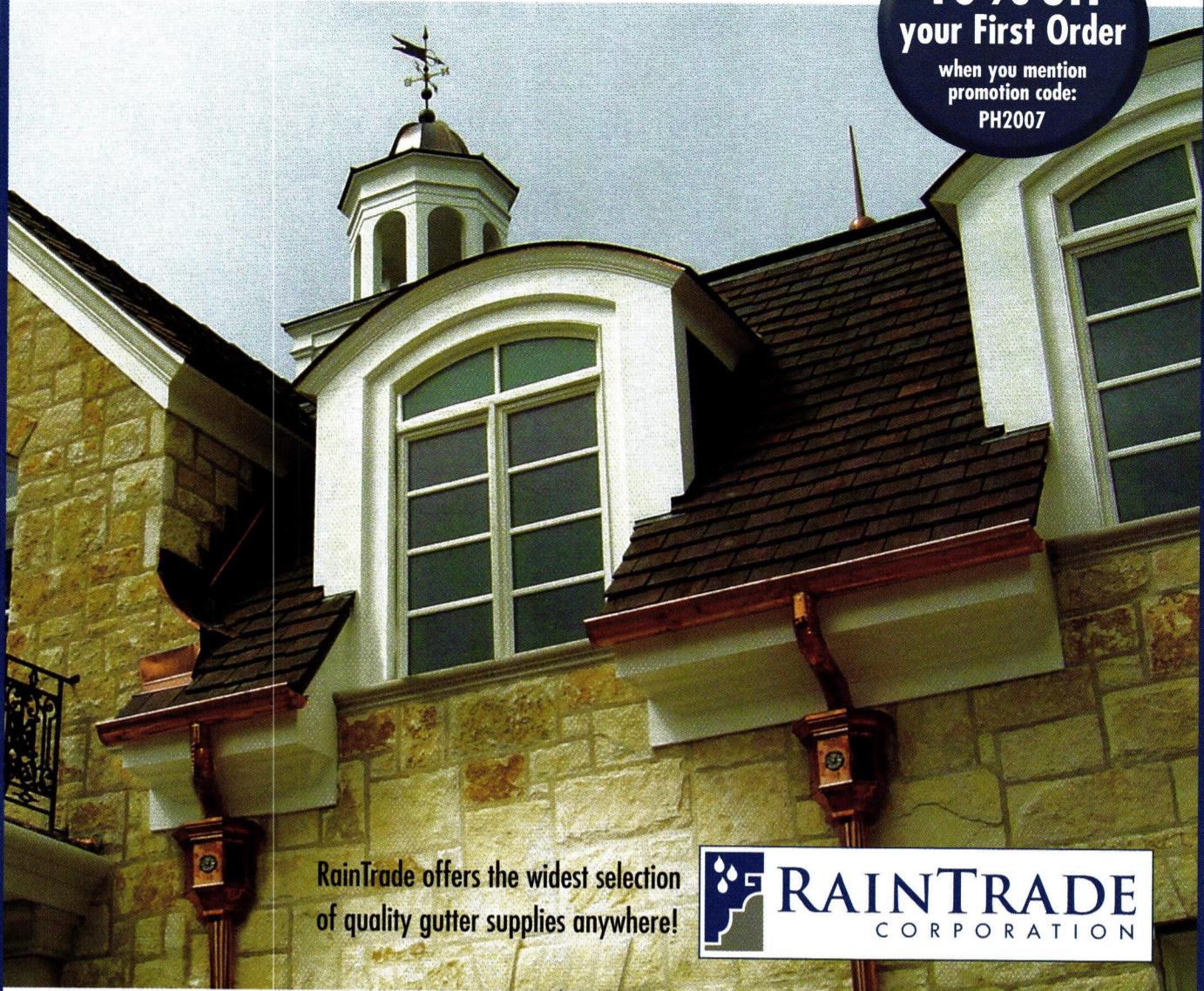
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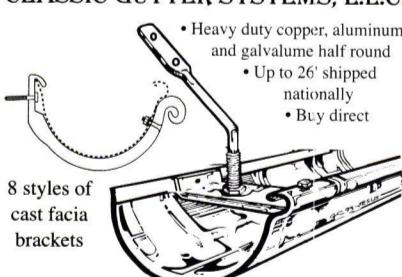
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WRITE IN NO. 111

# Salvaged Materials & Antiques

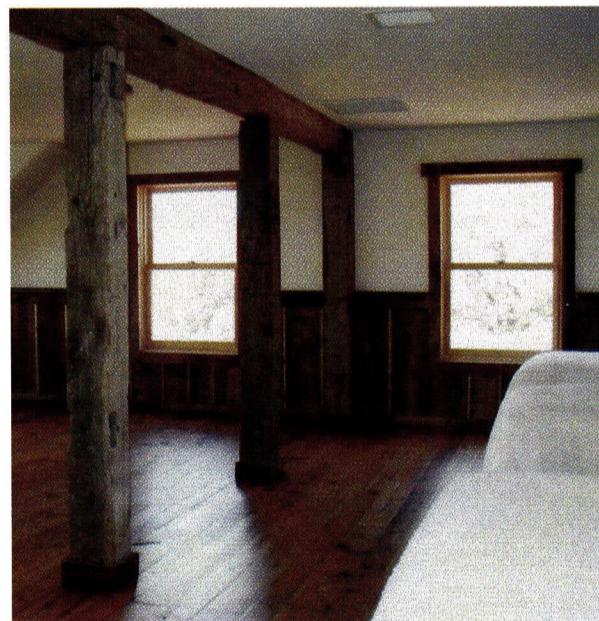
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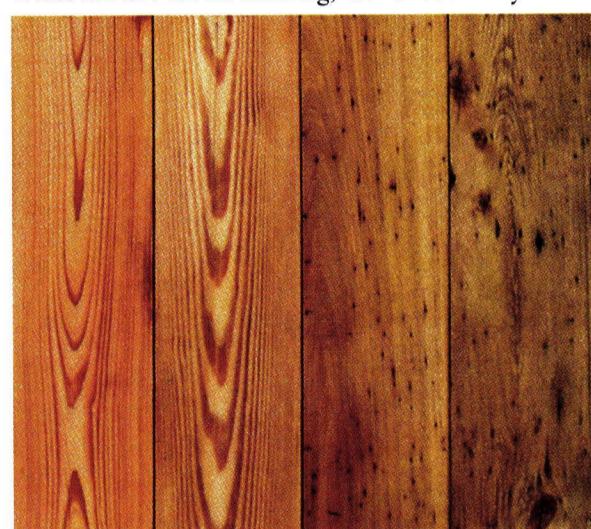
The antique flooring, beams, barn-wood trim and wainscoting in this room were supplied by Carlson's Barnwood.

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[www.countryroadassociates.com](http://www.countryroadassociates.com)  
Millbrook, NY 12545

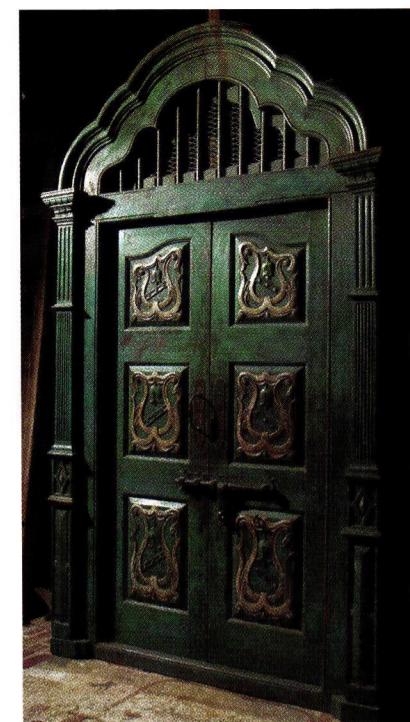
Manufacturer & distributor of 19th-century reclaimed flooring materials, barn siding & hand-hewn beams: white pine, hemlock, heart pine, white oak, chestnut & black walnut; wide board & random width; custom cabinetry.  
Write in No. 7480 for flooring; 475 for cabinetry



Authentic 19th-century barn wood and hand-hewn beams are available from Country Road Associates in pine, hemlock, chestnut and other species.

**Eron Johnson Antiques**  
303-777-8700; Fax: 303-777-8787  
[www.eronjohnsonantiques.com](http://www.eronjohnsonantiques.com)  
Denver, CO 80203

Supplier of antiques: more than 10,000 period architectural items; doors, stained glass, columns, fireplaces, furnishings, lighting & garden ornament.  
Write in No. 3153



This door is one of more than 10,000 antiques available from Eron Johnson Antiques.

**Franmar Chemical**  
800-538-5069; Fax: 309-862-1005  
[www.franmar.com](http://www.franmar.com)  
Bloomington, IL 61702

Manufacturer & supplier of environmentally-friendly soybean products: paint, urethane, mastic & asbestos removal; degreaser & window cleaner.  
Write in No. 1438

**Red Baron's Antiques**  
404-252-3770; Fax: 404-257-0268  
[www.redbaronsantiques.com](http://www.redbaronsantiques.com)  
Atlanta, GA 30328

Supplier of architectural antiques & decorative arts: collectibles from the 18th, 19th & 20th centuries; auctions.  
Write in No. 1591

**What It's Worth, Inc.**  
512-328-8837; Fax: Same as phone  
[www.wiwpine.com](http://www.wiwpine.com)  
Austin, TX 78716

Manufacturer of antique longleaf pine flooring & beams: rustic-grade Old Reveal quartersawn flooring displays old kerf marks; custom-cut timbers; antique timbers & wood boards.  
Write in No. 1442



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# Red Baron's Antiques

AUCTION OCTOBER 11 & 12

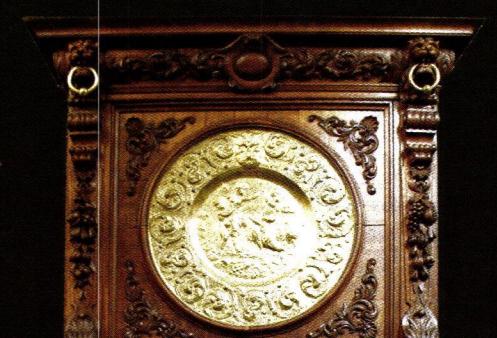


FINELY CARVED MAHOGANY  
MANTEL WITH SCALLOPED TRIM  
BELOW CORNICE AND FLANKED  
BY COLUMNS.

78" H x 64" W



RENAISSANCE FIREPLACE MANTEL IN OAK. THE LOWER  
PANELS HAVE LINEN FOLD CARVING AND CORINTHIAN  
CAPITALS. THE OVER MANTEL IS RELIEF CARVED WITH A  
FOCAL CARTOUCHE OF NEPTUNE, THE MANSARD HOOD  
HAS A LION MASK HOLDING A SHIELD CREST WITH A  
SWORD AND A CROWN LANDED BY FLEUR DE LIS.  
137" H x 81" W



MONUMENTAL HIGHLY  
CARVED OAK MANTEL WITH  
LION HEADS, FRUIT AND  
FOLIATE DETAIL AND  
COPPER RELIEF PLAQUES  
125 1/2" H x 83 1/2" W



LARGE OAK MANTEL WITH  
CARVED DETAIL.  
159" H x 86" W



IMPRESSIVE CARVED MANTEL AND  
OVER MANTEL WITH CENTRAL  
PAINTING.  
138" H x 66" W



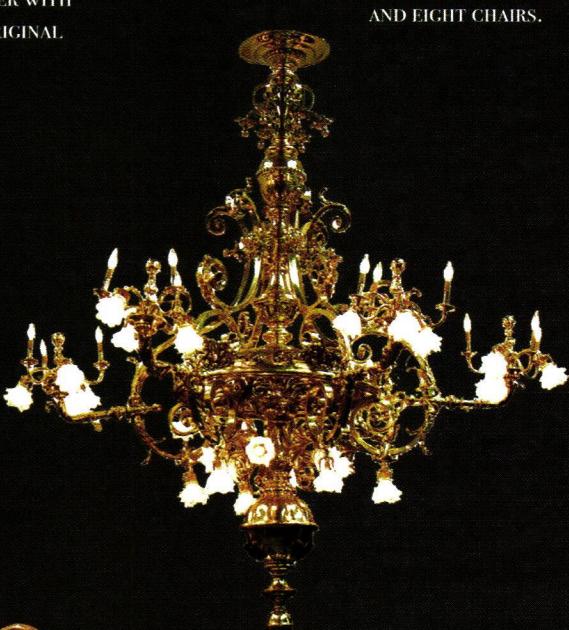
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BOTTOM BASE  
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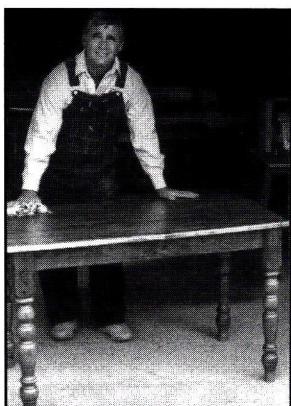
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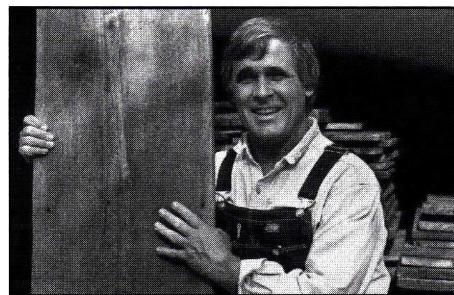
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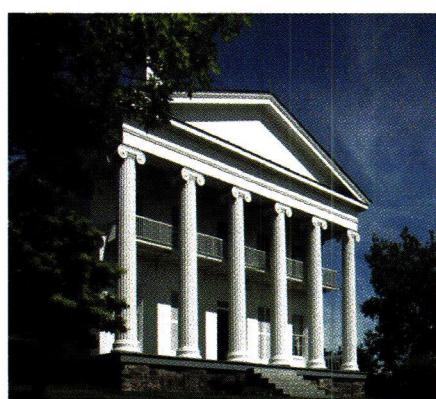
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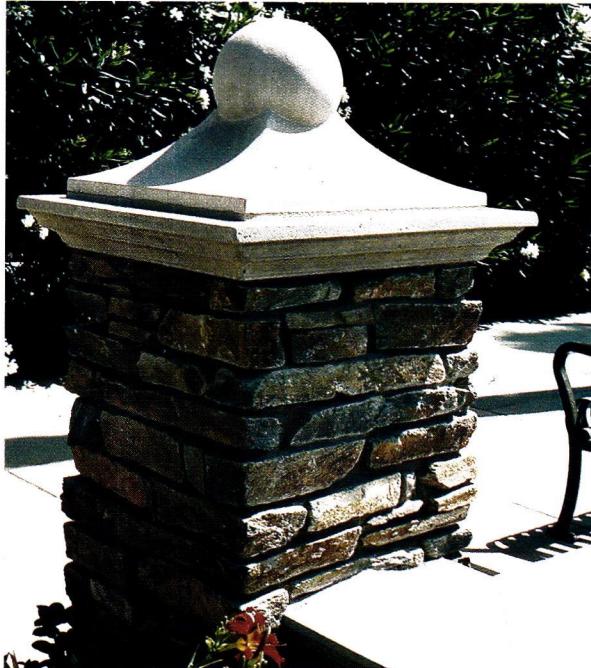
800-671-0693; Fax: 626-575-1781

[www.aandmvictorian.com](http://www.aandmvictorian.com)

South El Monte, CA 91733

Manufacturer of architectural elements: mantels, columns, moldings, balustrades, wall caps, pavers, quoins, planters, urns, fountains & gazebos; gypsum & cast stone; custom designs & finishes.

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Components for landscape elements are available in dry pack or lightweight concrete from A&M Victorian.

## Advent Design International

201-444-0426; Fax: 201-444-1601

[www.adventstone.com](http://www.adventstone.com)

Ridgewood, NJ 07450

Creator & supplier of hand-carved stone bathtubs, basins & vanities: stock & custom; hand-carved stone. **Write in No. 7652**

## Architectural Products by Outwater, LLC

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Bogota, NJ 07603

Manufacturer of 65,000+ decorative building products: architectural moldings & millwork, columns & capitals, wrought-iron components, balustrading, door hardware, lighting, ceiling tile, furniture & cabinet components, FauxStone panels & more. **Write in No. 5008**

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604-270-9677; Fax: 604-270-9637

[www.stonemasonarch.com](http://www.stonemasonarch.com)

Richmond, BC, Canada V6V 3B6

Manufacturer of custom natural-stone products using limestone & sandstone from North America & Europe: mantels, stairways, balustrades, columns, exterior wall cladding, archways, corbels & wall copings; design services. **Write in No. 1355**

## Belden Brick Co., The

330-456-0031; Fax: 330-456-2694

[www.beldenbrick.com](http://www.beldenbrick.com)

Canton, OH 44702

Manufacturer of brick: variety of colors, textures, sizes & stock & custom shapes; color matching; jack

arches, water tables, bullnoses, coping caps, pavers, face brick, brick sculpture & more.

**Write in No. 1500**



The Belden Brick Co. supplied its St. Anne blend for this residence.

## Bennett Brothers Stone Co., Inc.

501-984-5040; Fax: 501-984-5952

[www.bennettbrosstone.com](http://www.bennettbrosstone.com)

Hot Springs, AR 71909

Stone quarry: building, fieldstone & hand-carved stone.



Champlain Stone supplies Southbay quartzite in a variety of shapes and sizes.

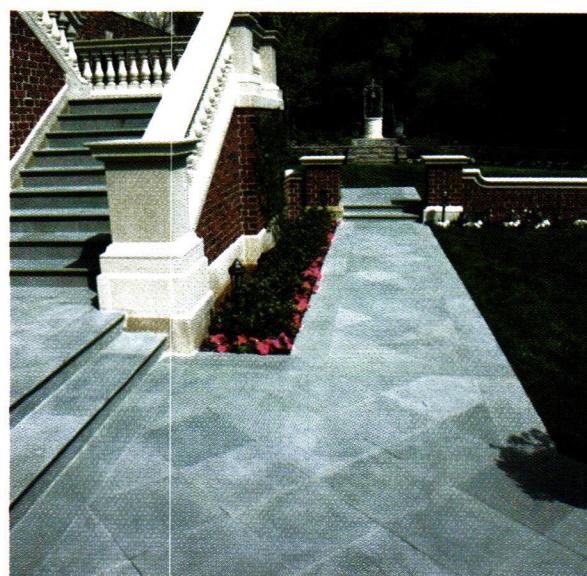
## Champlain Stone, Ltd.

518-623-2902; Fax: 518-623-3088

[www.champlainstone.com](http://www.champlainstone.com)

Warrensburg, NY 12885

Supplier of natural building & landscaping stone: guillotined & hand-split granite, quartzitic sandstone & limestone; for veneer, thin-sawn veneer & corners, wall stone, flagging, flooring, paving, step slabs, fireplaces, fountains & more. **Write in No. 4270**



Devonian Stone fabricated the Glacier Blue Devonian sandstone staircase, patio and walkways of a private estate on Long Island, NY.

## Devonian Stone of New York, Inc.

607-655-2600; Fax: 607-655-2626

[www.devonianstone.com](http://www.devonianstone.com)

Windsor, NY 13865

Sandstone quarry: curbing, edging, flooring, landscape stone; building, dimensional-cut & machine-cut blue sandstone.

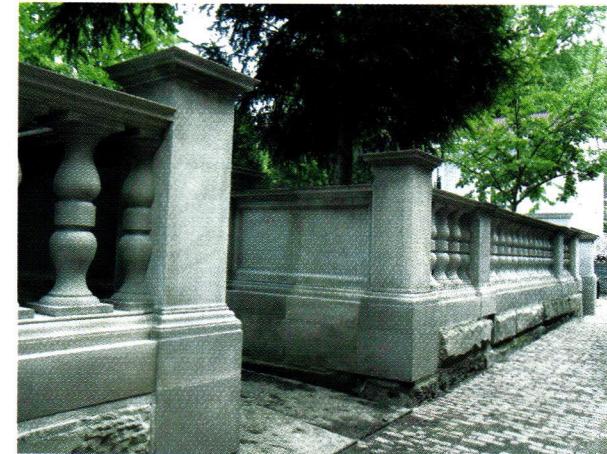
## Durable Restoration Co., The

800-666-7445; Fax: 614-299-7100

[www.durablerestoration.com](http://www.durablerestoration.com)

Columbus, OH 43201

Contractor using historical techniques to provide new construction services in traditional styles: interior/exterior elements, ornament & finishes; custom designs; specialty roofing materials & installation; in the Midwest, East & South; since 1986. **Write in No. 3720**



The Durable Restoration Co. constructed this garden wall of Indiana limestone for a home in Maysville, KY.

## Eldorado Stone

800-925-1491; No fax

[www.eldoradostone.com](http://www.eldoradostone.com)

San Marcos, CA 92078

Manufacturer of architectural stone veneer: cast from molds made from thousands of hand-selected natural stones.

**Write in No. 1439**

## Haddonstone (USA), Ltd.

856-931-7011; Fax: 856-931-0040

[www.haddonstone.com](http://www.haddonstone.com)

Bellmawr, NJ 08031

British- & U.S.-based manufacturer of landscape ornament & architectural cast stonework: fountains, balustrades, columns, capitals, porticos, cornices, molding, trim, molded panels & more; custom components. **Write in No. 4020**



Haddonstone manufactured the stone gate piers for this wall.

**Hanson Brick**

704-341-8750; Fax: 704-341-8735

[www.hansonbrick.com](http://www.hansonbrick.com)

Charlotte, NC 28277

Manufacturer of facing brick &amp; clay pavers: 5 regional collections; 1,000 styles; concrete roof tile.

Write in No. 1226

**Hendricks Tile/Hammerstone**

804-231-0100; Fax: 866-727-1519

[www.hendrickstile.com](http://www.hendrickstile.com)

Ashland, VA 23005

Manufacturer of flat concrete shingle roof tile: various colors &amp; textures; can be customized to resemble wood, slate or other materials; stone veneer.

Write in No. 6340

**Limestone Concept, Inc.**

310-278-9829; Fax: 310-278-9651

[www.limestoneconcept.com](http://www.limestoneconcept.com)

Gardena, CA 90249

Custom fabricator &amp; distributor of hand-carved elements: fountains, columns, balustrades, urns, benches, pavers &amp; statuary; antique mantels; French limestone slabs &amp; tile; antique terra cotta, flooring &amp; quarry tile.

Write in No. 5390



This carved acanthus leaf molding is typical of the work of the artisans at Limestone Concept.

**No 9 Studio UK**

011-44-1769-540-471; Fax: 011-44-1769-540-864

[www.no9uk.com](http://www.no9uk.com)

Umberleigh, Devon, England, U.K. EX37 9HF

Manufacturer of terra-cotta architectural elements: chimney pots, Dragon Ridge tile, murals, planters, garden furniture, fountains, sculpture &amp; architectural &amp; monumental ceramics; special brick &amp; features.

Write in No. 1321

**Old Carolina Brick Co.**

704-636-8850; Fax: 704-636-0000

[www.handmadebrick.com](http://www.handmadebrick.com)

Salisbury, NC 28147

Manufacturer of handmade brick, pavers &amp; fire-place fronts: 12 styles of pavers; special shapes, glazed headers &amp; arches; fired with coal to provide bisques &amp; unique colors; custom sizes in any quantity; restoration.

Write in No. 3130



Old Carolina  
Brick supplied the  
handmade brick  
for this post.

**Olde World Enterprises, Inc.**

828-837-0357; Fax: 828-837-1458

[www.oldeworld.com](http://www.oldeworld.com)

Murphy, NC 28906

Designer &amp; manufacturer of concrete molds for brick, stone &amp; tile flooring &amp; paving: more than 50 styles &amp; designs; custom molds; colorants &amp; other finishes.

Write in No. 125

**Palmetto Brick Company**

800-922-4423; No fax

[www.palmettobrick.com](http://www.palmettobrick.com)

Wallace, SC 29596

Supplier of custom face brick: variety of shapes &amp; applications.

**Pine Hall Brick**

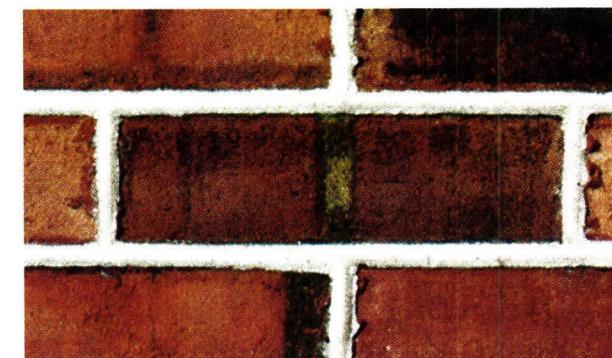
336-779-6116; Fax: 336-721-7517

[www.pinehallbrick.com](http://www.pinehallbrick.com)

Winston Salem, NC 27116

Supplier of face brick, special shapes &amp; pavers: more than 40 face-brick styles; more than 20 clay-paver styles including Rumbled pavers; stock &amp; custom shapes; antique &amp; other finishes.

Write in No. 5130



Old Hampton is one of the many styles in Pine Hall Brick's Tidewater Series of oversized tumbled brick.

**Texas Carved Stone, L.P.**

254-793-2384; Fax: 254-793-2693

[www.texascarvedstone.com](http://www.texascarvedstone.com)

Florence, TX 76527

Custom fabricator of hand-carved ornamental elements: columns, mantels, fountains &amp; sculpture; exterior carved ornament; Texas &amp; Indiana limestone; any period or style.

Write in No. 1055



This hand-carved element was custom fabricated by the artisans at Texas Carved Stone.

**Trow & Holden Co., Inc.**

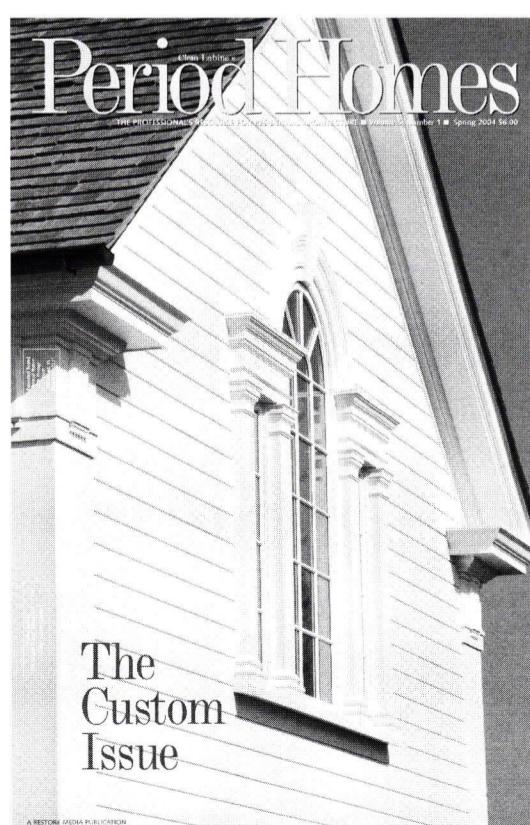
800-451-4349; Fax: 802-476-7025

[www.trowandholden.com](http://www.trowandholden.com)

Barre, VT 05641

Manufacturer of stone-carving tools: air &amp; hand hammers; steel &amp; carbide chisels for soft &amp; hard stone; pneumatic mortar-removal kits for fine re-pointing work; masonry &amp; stone-splitting tools.

Write in No. 1058



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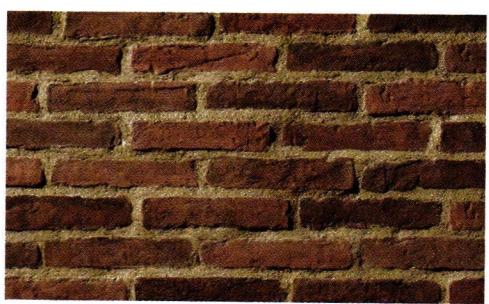
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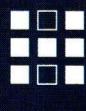
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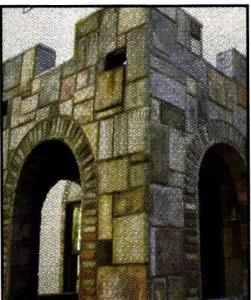
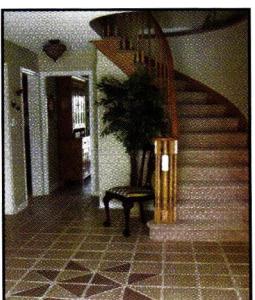
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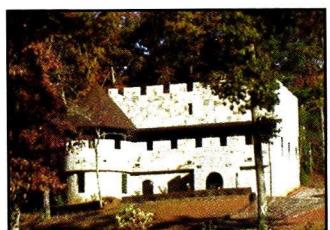


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Northern Roof Tile

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- Online articles
- Free product literature online
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- 26 online product reports & supplier lists

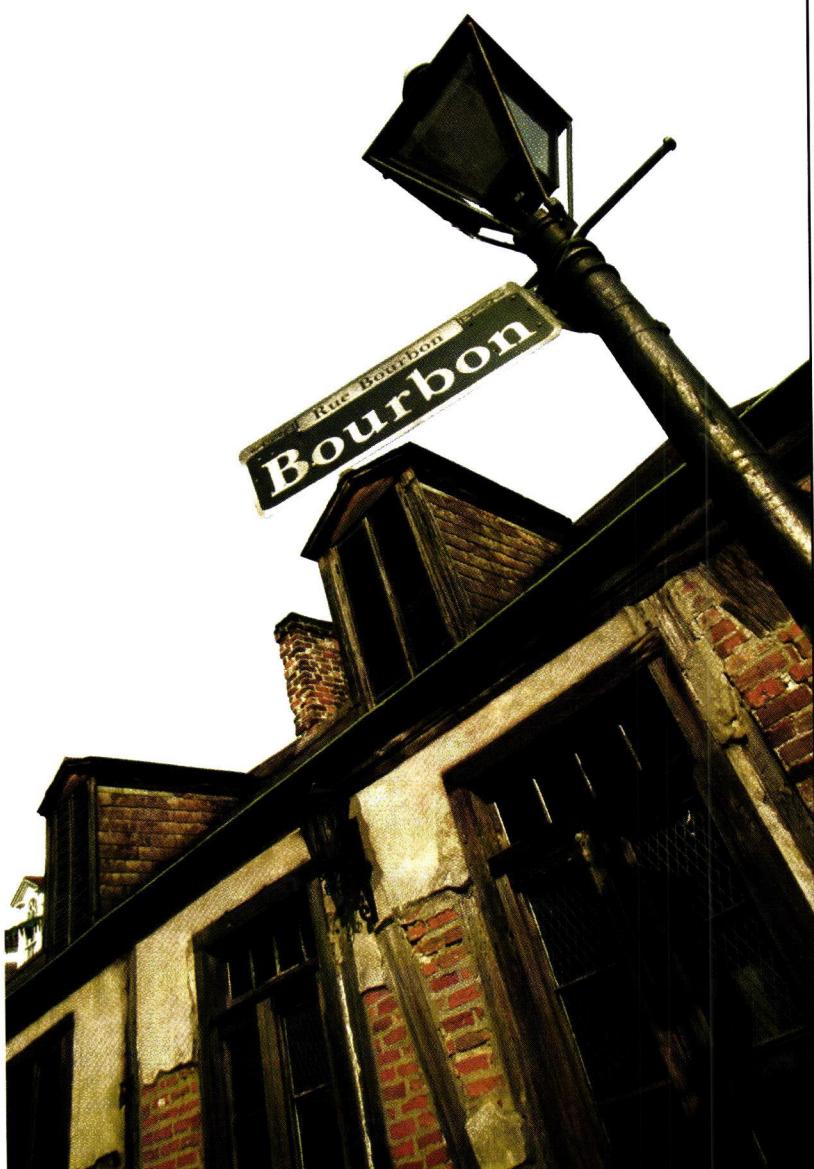
## Traditional Building Exhibition and Conference

# NEW ORLEANS 2007

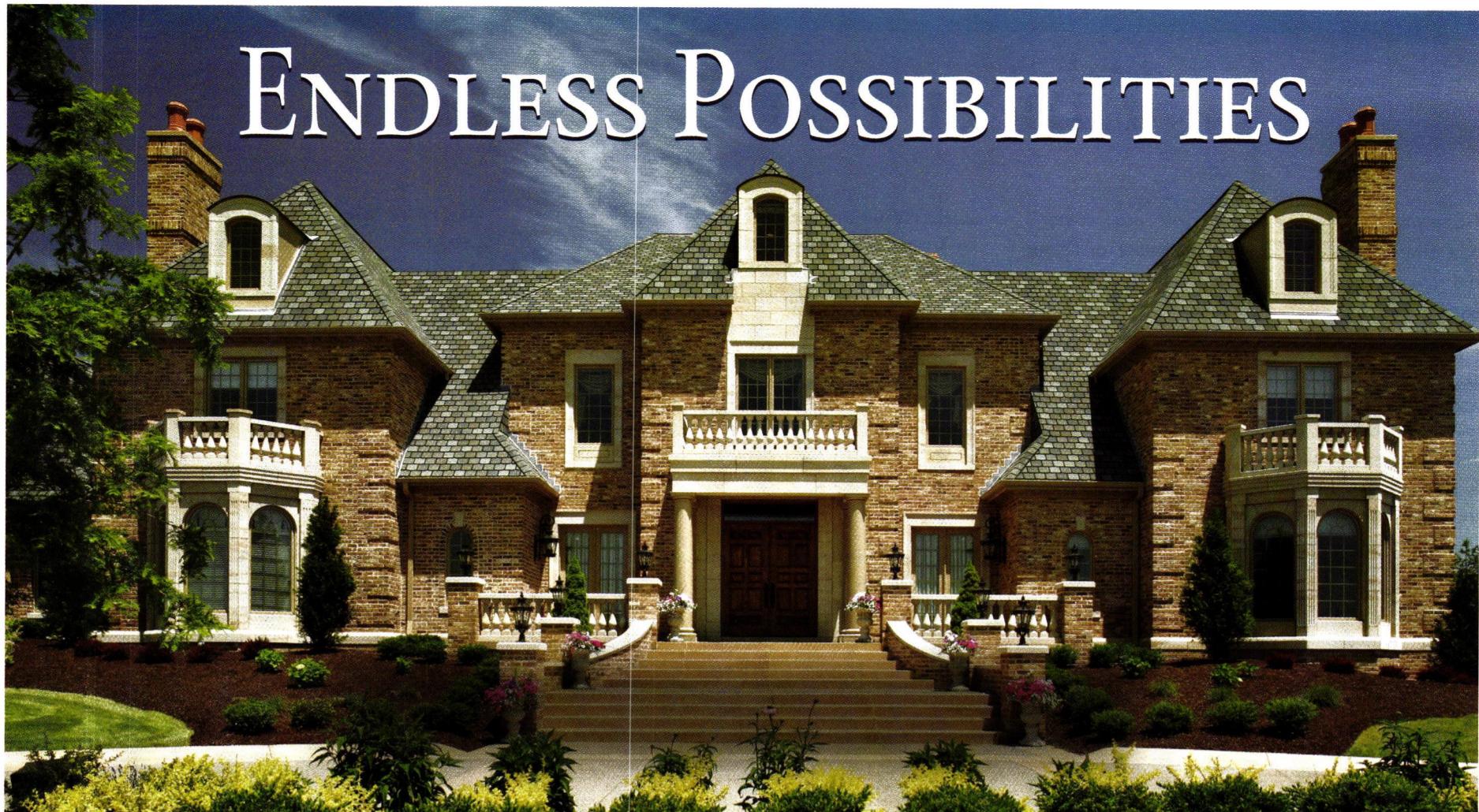
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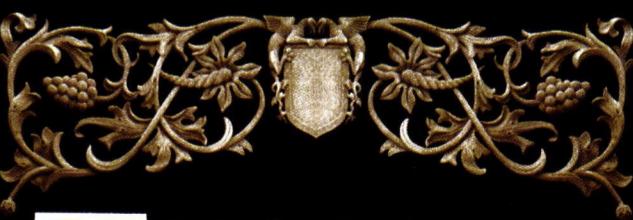
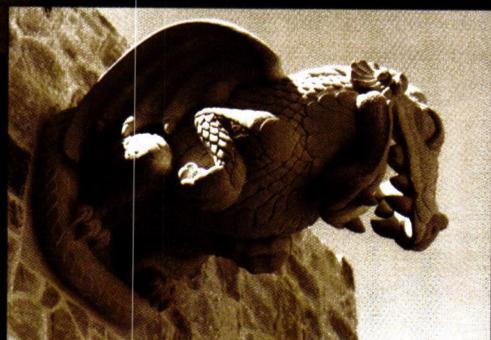
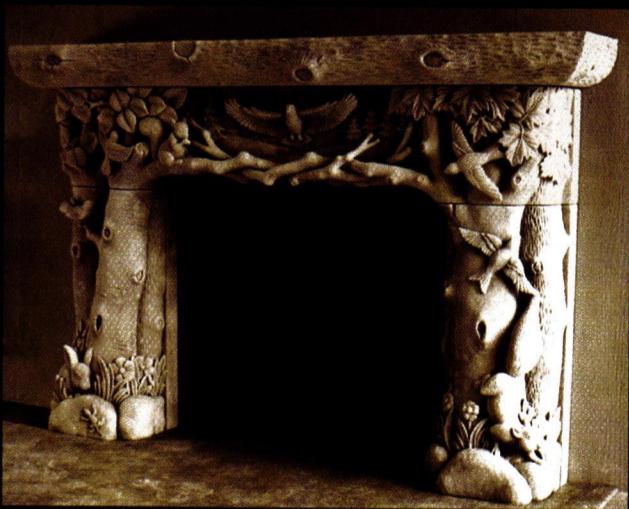
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# Timber Framing & Barns

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## Bear Creek Lumber

800-597-7191; Fax: 509-997-2040  
[www.bearcreeklumber.com](http://www.bearcreeklumber.com)  
 Winthrop, WA 98862

Supplier of wood flooring, paneling, roofing, fencing, new & recycled timbers & decking; hand-split, machine-cut & fancy-cut butt fire- & rot-retardant-treated shakes & shingles; quartersawn clapboard & siding; post & beam.

**Write in No. 521**

## Carlson's Barnwood Co.

309-522-5550; Fax: 309-522-5123  
[www.carlsonsbarwood.com](http://www.carlsonsbarwood.com)  
 Cambridge, IL 61238

Supplier of recycled barn-wood planks, re-milled antique flooring, dimensional lumber & timbers in various shades & types: cupolas, porch poles, siding, milled & barn lumber, flooring & paneling in pine & oak.

**Write in No. 2744**



This 22x30-ft., one-and-a-half-story barn was constructed by Country Carpenters.

## Country Carpenters, Inc.

860-228-2276; Fax: 860-228-5106  
[www.countrycarpenters.com](http://www.countrycarpenters.com)  
 Hebron, CT 06084

Manufacturer of New England-style post-&-beam carriage houses, garden houses, sheds & country barns: pre-cut & -engineered for assembly by either the firm or a professional carpenter.

**Write in No. 246**

## Durable Restoration Co., The

800-666-7445; Fax: 614-299-7100  
[www.durablerestoration.com](http://www.durablerestoration.com)  
 Columbus, OH 43201

Contractor using historical techniques to provide new construction services in traditional styles: interior/exterior elements, ornament & finishes; custom designs; specialty roofing materials & installation; in the Midwest, East & South; since 1986.

**Write in No. 3720**

## Early New England Homes by Country Carpenters

860-643-1148; Fax: 860-643-1150  
[www.earlynewenglandhomes.com](http://www.earlynewenglandhomes.com)  
 Bolton, CT 06043

Designer of early New England Cape-style home-building system: engineered plans, detailed construction diagrams & framing package; unique timbered ceiling system; wide-board flooring; handmade doors & hand-forged period hardware.

**Write in No. 1525**

## FreeState Timbersmiths, Inc.

913-897-5262; Fax: 913-897-1459  
[www.freestatetimbersmiths.com](http://www.freestatetimbersmiths.com)  
 Stilwell, KS 66085

Custom fabricator & distributor of timber frames: recycled timbers; trusses; timber-frame restoration.

**Write in No. 1545**

## Hochstetler Milling

419-368-0004; Fax: 419-994-4831  
 552 State Rte. 95  
 Loudonville, OH 44842

Supplier of new barn timbers: oak up to 40 ft. long; planed & rough sawn; 2x6 & 1x6 tongue-&-groove knotty pine.

**Write in No. 259**



Timber-frame structures are the specialty of Liberty Head Post & Beam.

## Liberty Head Post & Beam

802-434-2120; Fax: 802-434-4929  
[www.libertyheadpostandbeam.com](http://www.libertyheadpostandbeam.com)  
 Huntington, VT 05462

Custom designer of timber-frame structures authentically joined in the Vermont tradition: historic renovation.

**Write in No. 1233**



Reliance Specialty Building Products supplied the beams for this timber-frame structure.

## Reliance Specialty Building Products

800-697-4705; Fax: 509-466-8833  
[www.reliancesbp.com](http://www.reliancesbp.com)  
 Spokane, WA 99228

Manufacturer of custom-cut timbers: from 3x4 to 24x36 in.; random-width & wide-board flooring; Douglas fir, western larch, white fir, hemlock, pine, cedar, aspen & birch; timber frames.

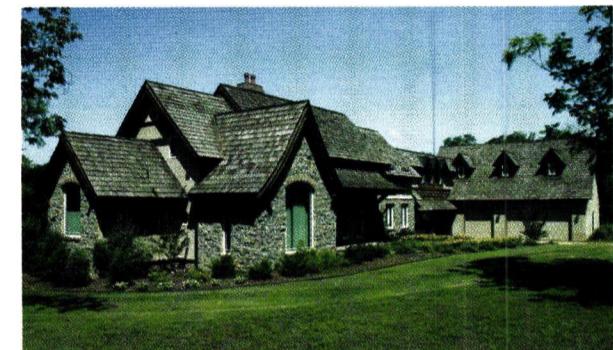
**Write in No. 1211**

## Southern Timberwrights, LLC

256-582-9299; Fax: 256-582-9247  
[www.southerntimberwrights.com](http://www.southerntimberwrights.com)  
 Guntersville, AL 35976

Manufacturer of traditional mortise-&-tenon timber frames & trusses: residential & commercial; custom-designed, engineer-approved CAD drawings with e-mail file-exchange capability.

**Write in No. 342**



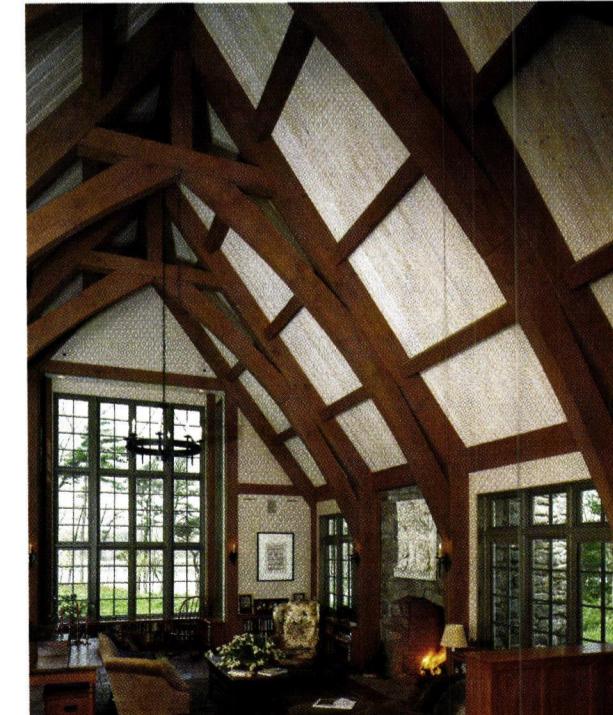
Southern Timberwrights crafted the timber frame, flooring and trim for this lakefront house.

## Timberpeg

800-636-2424; Fax: 603-298-5425  
[www.timberpeg.com](http://www.timberpeg.com)  
 West Lebanon, NH 03784

Manufacturer of custom timber frames: network of dealers provides local services nationwide; architectural & engineering staff; working with architect, will suggest framing solutions & joinery details & will size frame members.

**Write in No. 8370**



Timberpeg worked with the customer to engineer the cruck-type timber frames that form the arches over this living room.

[www.period-homes.com](http://www.period-homes.com)

Internet gateway to historical products

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- Links to 325 Companies and related Organizations
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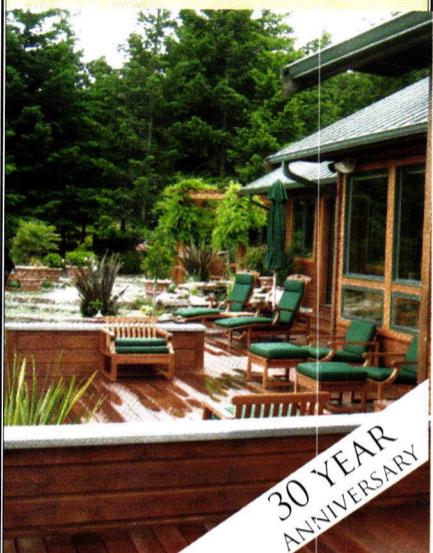
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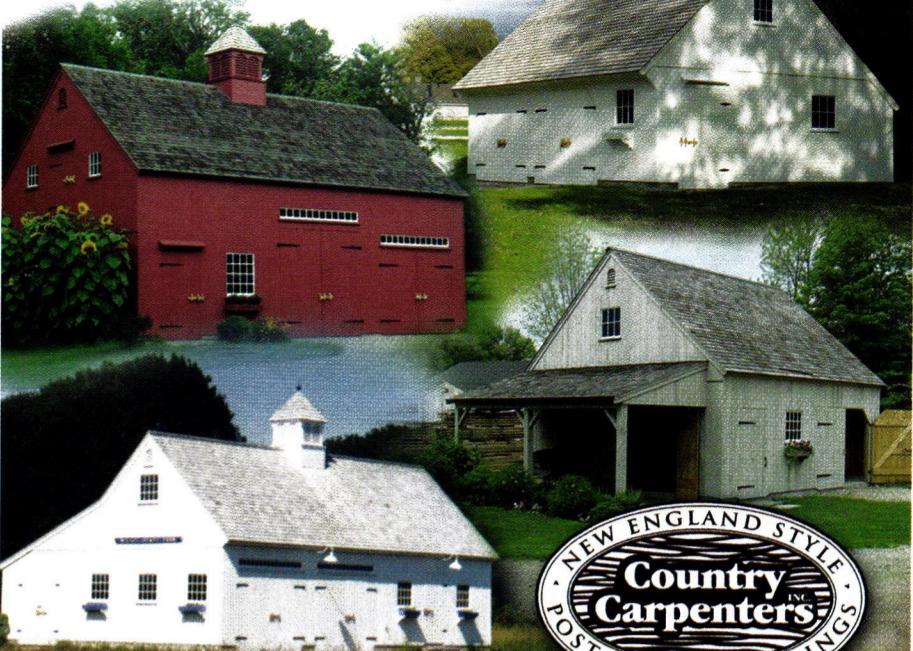
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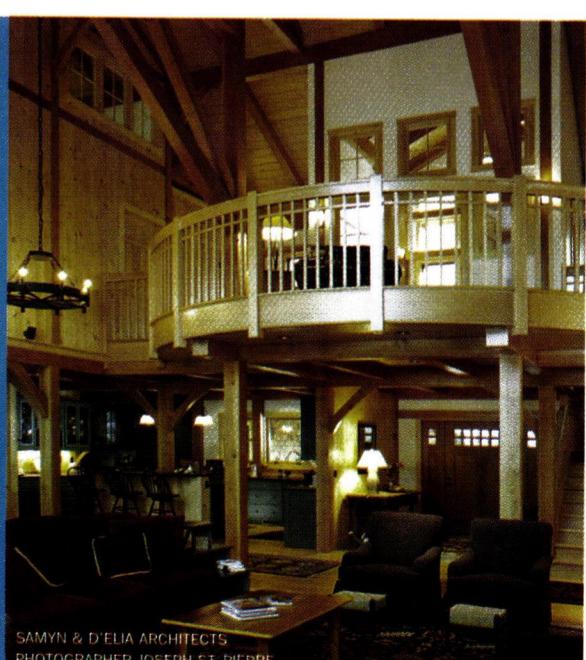
26 West Street (Route 85) Bolton, CT  
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Beauty

in

DETAIL



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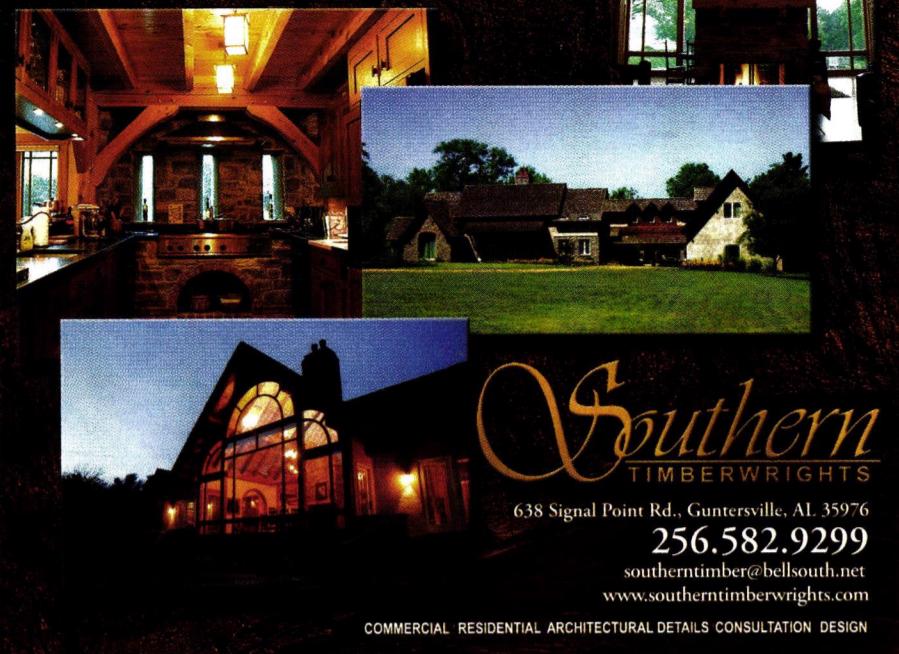
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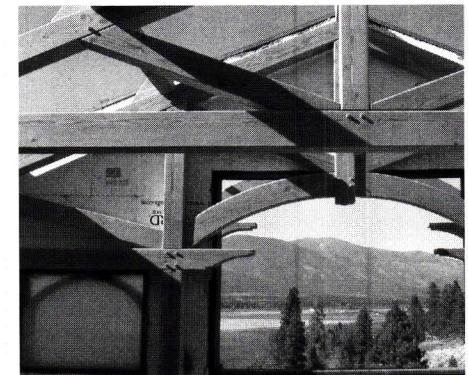
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Timbers

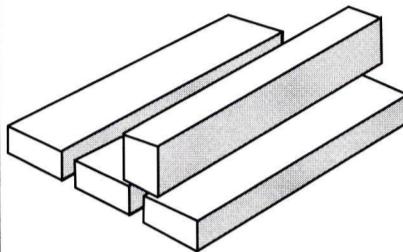
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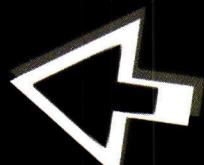
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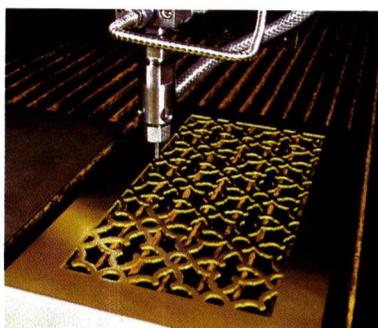
# Tools & Equipment

Go to [www.period-homes.com](http://www.period-homes.com) to order product literature, and click on "Free Product Literature" or fill out the card at page 34. To order literature from all of the companies listed here, enter No. 9942.

## Architectural Grille

718-832-1200; Fax: 718-832-1390  
[www.archgrille.com](http://www.archgrille.com)  
 Brooklyn, NY 11215

Supplier of grilles: custom perforated & linear bar; aluminum, brass, bronze, stainless steel & steel; variety of finishes; stock sizes; water-jet & laser cutting.  
 Write in No. 9820



Water-jet-cutting technology is used by Architectural Grille to create many different styles of metal grilles.

## Architectural Products by Outwater, LLC

800-835-4400; Fax: 800-835-4403  
[www.outwater.com](http://www.outwater.com)  
 Bogota, NJ 07603

Manufacturer of 65,000+ decorative building products: architectural moldings & millwork, columns & capitals, wrought-iron components, balustrading, door hardware, lighting, ceiling tile, furniture & cabinet components & more; library ladders.  
 Write in No. 5008

## Sepp Leaf Products, Inc.

800-971-7377; Fax: 212-725-0308  
[www.seppleaf.com](http://www.seppleaf.com)  
 New York, NY 10016

Distributor of gilding & decorative-painting materials: gold, silver & metal leaf; gilding tools; Kolcaustico Venetian plaster, surface knives, Mixol Universal Tints, Liberon Black Bison paste waxes, wood finishing products & more.

Write in No. 2880 for gold leaf; 1549 for Kolcaustico

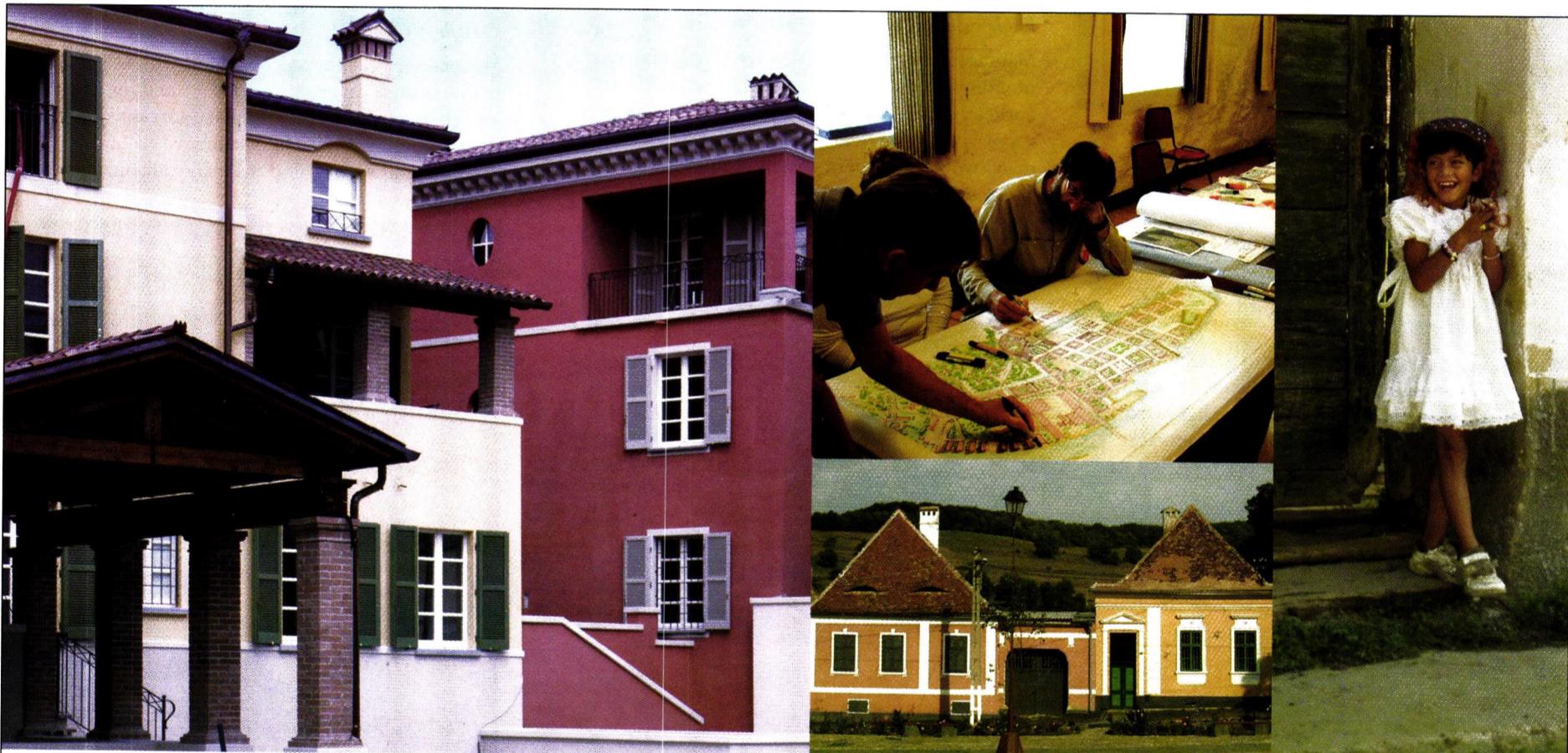
## Trow & Holden Co., Inc.

800-451-4349; Fax: 802-476-7025  
[www.trowandholden.com](http://www.trowandholden.com)  
 Barre, VT 05641

Manufacturer of stone-carving tools: air & hand hammers; steel & carbide chisels for soft & hard stone; pneumatic mortar-removal kits for fine repointing work; masonry & stone-splitting tools.  
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Trow & Holden manufactures tools for cutting both hard and soft stone.



# I • N • T • B • A • U

PATRON: HIS ROYAL HIGHNESS THE PRINCE OF WALES

The International Network for Traditional Building, Architecture & Urbanism is a worldwide organization dedicated to the support of traditional building, the maintenance of local character and the creation of better places to live. [www.intbau.org](http://www.intbau.org)

When contacting companies you've seen in the issue, please tell them you saw their listing in Period Homes.

# Woodwork

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## Adams Stair Works & Carpentry, Inc.

847-223-1177; Fax: 847-223-1188

[www.adamsstair.com](http://www.adamsstair.com)

Grayslake, IL 60030

Supplier of custom stair parts, kits & turnings: circular, spiral & straight stairs; prefabricated or knocked down; complete restoration of historical wood products; installation services.

Write in No. 8182



Architectural wood stairs from Adams Stair Works are custom designed to fit a home's space and style.

## Architectural Products by Outwater, LLC

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[www.outwater.com](http://www.outwater.com)

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Manufacturer of 65,000+ decorative building products: architectural moldings & millwork, columns & capitals, wrought-iron components, balustrading, door hardware, lighting, ceiling tile, furniture & cabinet components & more.

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## Bear Creek Lumber

800-597-7191; Fax: 509-997-2040

[www.bearcreeklumber.com](http://www.bearcreeklumber.com)

Winthrop, WA 98862

Supplier of wood flooring, paneling, roofing, fencing, new & recycled timbers & decking; hand-split, machine-cut & fancy-cut butt fire- & rot-retardant treated shingles & shingles; quartersawn clapboard & siding; post & beam.

Write in No. 521



Bear Creek Lumber's clear and select grades of kiln-dried lumber were used for this paneling and ceiling.

## Bendix Architectural Products Inc.

800-526-0240; Fax: 800-423-6349

[www.bendixarchitectural.com](http://www.bendixarchitectural.com)

Englewood, NJ 07631

Manufacturer of machine-carved decorative wood moldings & ornament & hand-carved elements: corbels, onlays, drops, stair parts, capitals, legs & corner posts; maple, cherry & red oak; carving in many woods per client specifications.

Write in No. 1362



Bendix Architectural Products specializes in the manufacture of wood moldings and elements.

## Camcraft 3-D, Inc.

713-550-8544; Fax: 713-550-8559

[www.camcraft3d.com](http://www.camcraft3d.com)

Houston, TX 77074

Manufacturer of historically accurate reproductions & custom-designed ornament: computer-controlled design & manufacturing of deep-carved moldings, panels, capitals, architectural ornament & doors; all wood species.

Write in No. 435

## Carlisle Wide Plank Floors

800-595-9663; Fax: 603-446-3540

[www.wideplankflooring.com](http://www.wideplankflooring.com)

Stoddard, NH 03464

Creator of wide-plank flooring & paneling: crafted from hand-selected old growth & antique woods; widths up to 20 in. & lengths up to 16 ft.; antique oak, chestnut & heart pine; original surface barn siding & milled barn siding.

Write in No. 5580

## Chadsworth Columns

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[www.chadsworth.com](http://www.chadsworth.com)

Wilmington, NC 28402

Manufacturer of authentically correct architectural columns: complete line of columns, piers, pilasters & posts; for interior & exterior use; variety of sizes, styles & materials; 4 different grade levels of wood columns.

Write in No. 1579

## Country Road Associates, Ltd.

845-677-6041; Fax: 845-677-6532

[www.countryroadassociates.com](http://www.countryroadassociates.com)

Millbrook, NY 12545

Manufacturer & distributor of 19th-century reclaimed flooring materials, barn siding & hand-hewn beams: white pine, hemlock, heart pine, white oak, chestnut & black walnut; wide board & random width; custom cabinetry.

Write in No. 475

## Cumberland Woodcraft Co.

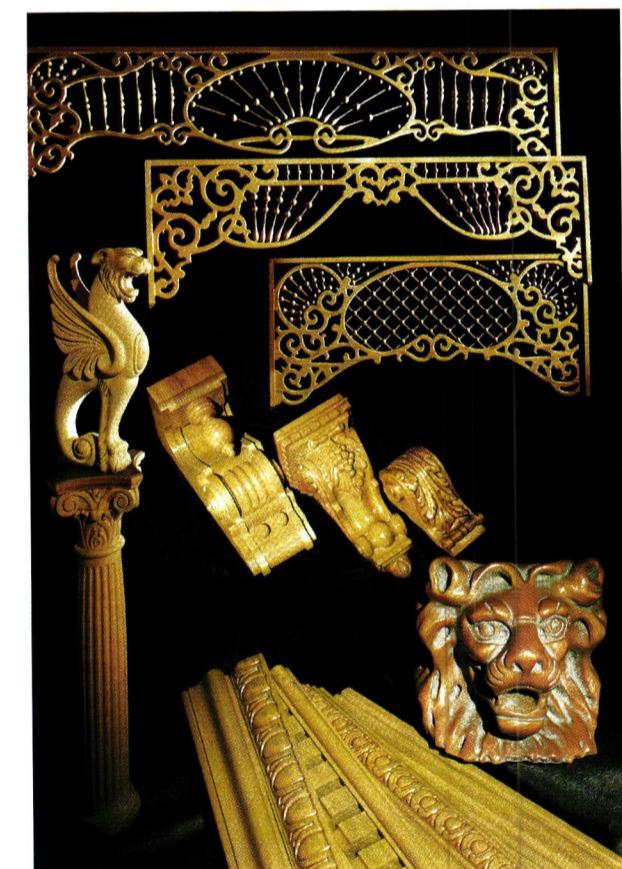
800-367-1884; Fax: 717-243-6502

[www.cumberlandwoodcraft.com](http://www.cumberlandwoodcraft.com)

Carlisle, PA 17015

Manufacturer of architectural millwork & decorative trim: corbels, carvings, brackets, molding, ceiling medallions, wall niches, fireplace surrounds, screen doors, porch trim, gable ornaments, columns & exterior millwork; wood & PVC; wallpaper.

Write in No. 1310



Cumberland Woodcraft offers an extensive line of Victorian millwork, including spandrels, corbels, moldings and other ornament.

## Erik Wyckoff Artworks

612-617-0446; Fax: Same as phone

2303 Kennedy St. NE

Minneapolis, MN 55413

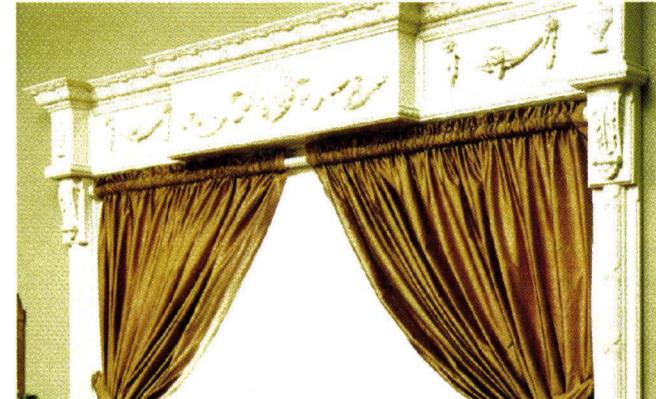
Custom designer & fabricator of hand-carved architectural woodwork: original entry, interior & wine-cellars doors; most wood species.

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*Fagan Design manufactured fluted Roman Doric columns, matching pilasters and carved-wood moldings for this dining room.*

#### **Fagan Design & Fabrication, Inc.**

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[www.fagancolumns.net](http://www.fagancolumns.net)  
 West Haven, CT 06516

Manufacturer of custom wood columns, cylinders, rope twists, large turnings, octagons & pilasters: Classical order; load bearing & ornamental; replication for restoration; stain grade in any species.  
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[www.flexiblemoulding.com](http://www.flexiblemoulding.com)  
 Hackensack, NJ 07601

Supplier of more than 3,000 flexible & rigid moldings, spot decorations, simulated wood carvings & more: polymer window trim, ceiling medallions, columns & more; custom casting & mold-making capabilities; restoration casting.  
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#### **Foster Wood Products Inc.**

800-682-9418; Fax: 706-846-3487  
[www.fosterwood.com](http://www.fosterwood.com)  
 Shiloh, GA 31826

Supplier of flooring, paneling, siding & decking: heart & longleaf yellow pine; large timbers; custom woodwork.  
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#### **Gingerbread Man**

530-622-0550; Fax: 530-622-8552  
[www.gingerbreadman.com](http://www.gingerbreadman.com)  
 Placerville, CA 95667

Manufacturer of Victorian screen doors, porch parts, balustrades, gable ornament, ceiling medallions, fence pickets, sawn balusters, brackets, signs, roof ridge cresting, cupolas, arbors & more: custom design services.  
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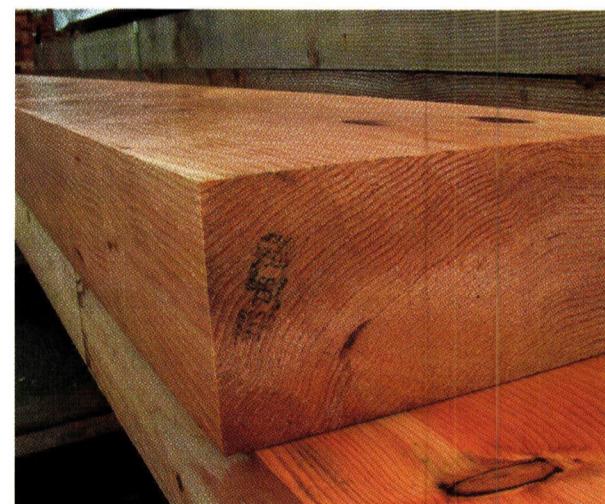
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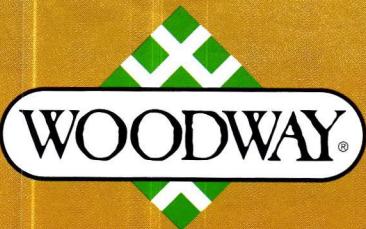


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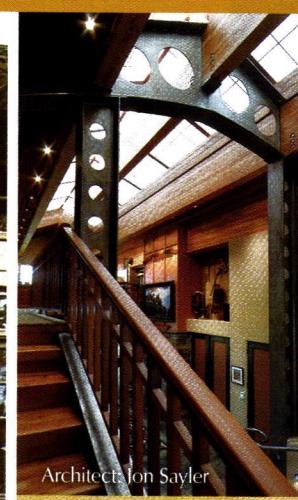


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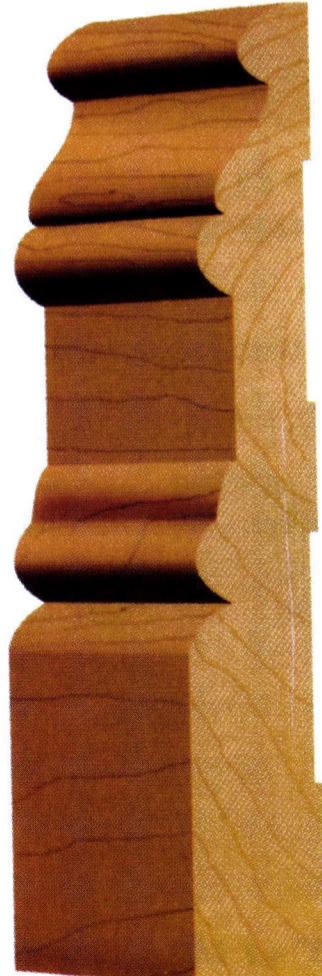
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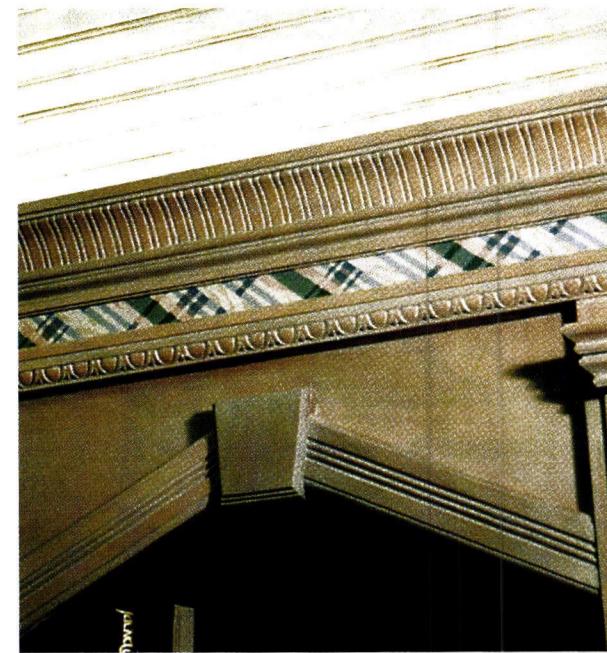
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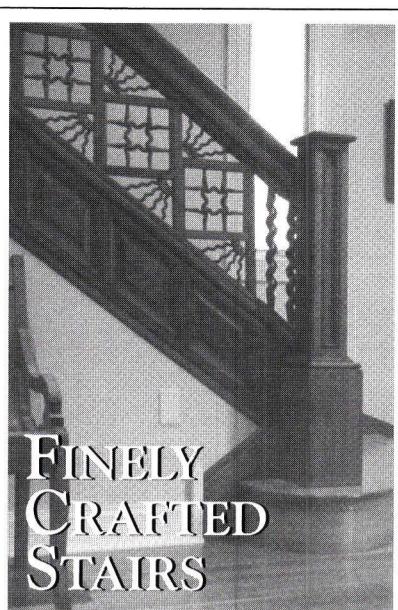
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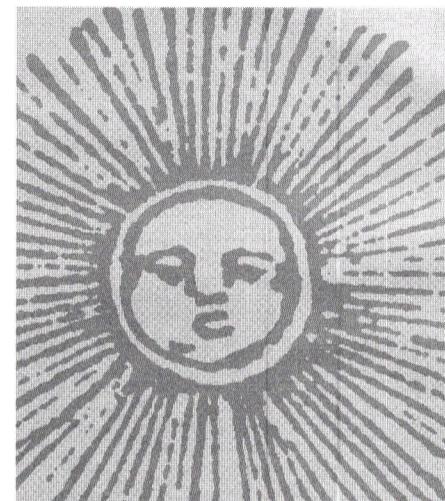
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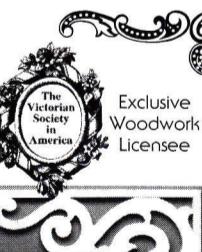
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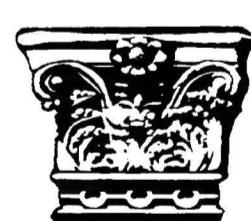
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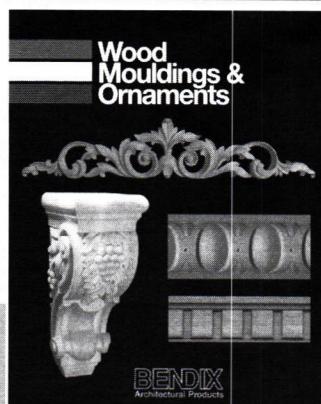
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# Northern Lights

**Classical Swedish Architecture and Interiors: 1650-1840**

by Johan Cederlund

W.W. Norton & Company, Inc., New York, NY; 2007

272 pp.; clothbound; 236 color illus.; \$60

ISBN 978-0-393-73172-9

Reviewed by Eve M. Kahn

**S**weden is graced with some of Europe's most consistent architecture. A low-key, sometimes austere, sometimes playful strain of Classicism runs through the nation's buildings. Too many recent coffee-table books, unfortunately, have focused on the simplicity and domestic quality of "Swedish style," presenting it as just another alternative for home décor. *Classical Swedish Architecture and Interiors: 1650-1840*, despite its deceptively fluffy-looking cover depicting a 1790s cream-colored salon with cupids sculpted on the ceiling, is anything but "lite." Dr. Johan Cederlund, a Swedish historian and curator, has produced a sweeping, lively, in-depth study. Ably translated by Lani Summerville-Sternerup (who runs an architecture-focused tour company, Classical Excursions), the text reveals how a dozen subtly different takes on Classicism have thrived on Swedish soil.

The basic harmony of Swedish architecture is particularly impressive considering how much political turmoil the country endured throughout the era that Cederlund analyzed – 1650 to 1840. He tells of kings and queens assassinated or forced to abdicate, misguided attempts to invade neighboring countries and constant wars with Russia. Whenever Swedish architects were not dutifully designing new military forts, or jockeying among themselves for commissions from the latest royal regime, they wrought a unique multicultural mixture of imported trends and patriotic local motifs.

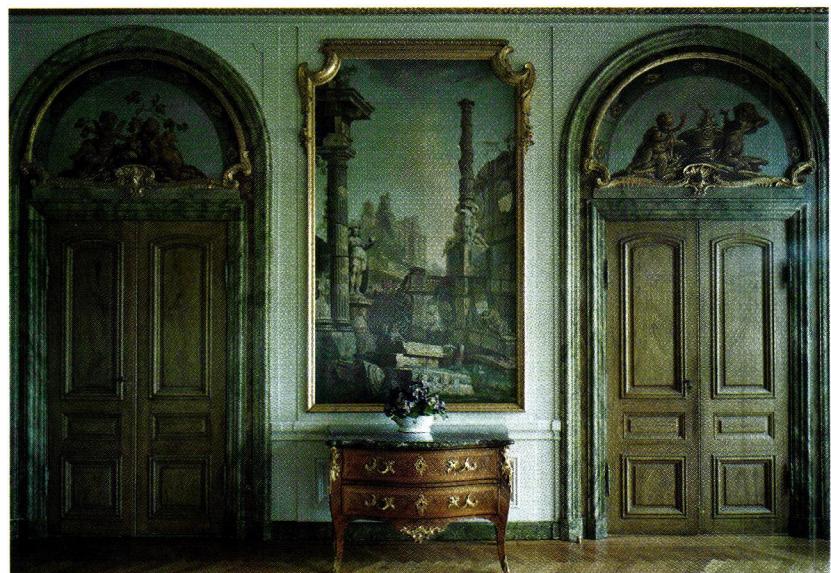
Cederlund explains how Swedish architects and artisans collaborated with French, Dutch, German and Italian expatriates as the taste for Baroque segued into Rococo, Gustavian Neoclassicism and Empire Style fashions. He explores a wide range of building types, including palaces, schools, warehouses, theaters, hospitals and workers' housing. Historical precedents for Swedish floor plans, massing and ornament are meticulously documented, whether the Pantheon, Villa Rotonda, Palazzo Borghese or works by Le Nôtre and Mansart. The author even knows where Swedish armies plundered to obtain foreign paintings or sculptures, and which foreign pattern books, such as Charles-Etienne's 1728 *Architecture moderne* or Percier and Fontaine's 1810s *Recueil de décosations intérieures*, inspired Swedish details.

Royals and aristocrats in Sweden, perhaps to defy Scandinavian winters, were especially passionate Franco- and Italo-philes. They commissioned near-replicas of Versailles' Hall of Mirrors, muraled rooms with

scenes of sunny Mediterranean landscapes and modeled pilasters after palm trees. They filled gardens with what English writer Mary Wollstonecraft described in the 1790s as "Venus and Apollos condemned to lie in snow three parts of the year." The architectural patrons' goal, of course, was to emphasize Sweden's resemblance to the Roman Empire.

Yet amid the country's images of "deities and muses from antiquity," Cederlund observes, sculptors and painters would sometimes portray Swedish royals' "good deeds for the people and the kingdom," military triumphs, famous scientists and "scenes from Nordic mythology." Some quintessentially Swedish architectural features meanwhile emerged, including säteri roofs (a kind of hip on hip), birch paneling and whitewashed Protestant church interiors within Catholic-seeming domed and pedimented shells.

The author illustrates virtually everything he discusses with contemporary photographs. In fact, the survival rate of Swedish landmarks, often adapted into museums or government buildings, is astonishing; many have retained even their delicate *trompe l'oeil* pilasters or coffers and long-obsolete tiled stoves. (Numerous readers will no doubt be tempted to sign on for Classical Excursions' regular trips to Sweden.) The only virtues this book lacks are some text cross-references to the plates, a timeline of Swedish rulers and thumbnail biographies of major architects. Scholars will find this book invaluable, as will any designer looking for ways to adapt Classical traditions to cultures and climates far from the Mediterranean. ■



The survival rate of Swedish buildings and their muraled interiors, including these 1750s scenes of Roman ruins attributed to Swedish court-painter Johan Pasch, is astonishing. All photos: Åke E:son Lindman

**Top:** Partly based on Borromini's Palazzo Spada in Rome, architect Nicodemus Tessin the Younger filled the courtyard of his 1690s palace in Stockholm with a miniature Baroque garden.

# Factory Direct

**Prefabulous: The House of Your Dreams Delivered Fresh from the Factory**

by Sheri Koones

The Taunton Press, Inc., Newtown, CT; 2007  
224 pp.; hardcover; 250 full-color drawings and  
40 b&w drawings; \$25  
ISBN 978-1-56158-844-2

Reviewed by Stephen A. Mouzon

**P**refabulous by Sheri Koones is one of The Taunton Press' latest books about homebuilding. The title leaves very little doubt concerning its promotion of, rather than reporting on, the prefabricated housing industry. If there was any question, the subtitle erases it: "The House of Your Dreams, Delivered Fresh from the Factory." I began reading with the distinct impression that what I had in my hands was a brochure written by an industry insider. And maybe Koones is; though a quick Google search did not reveal the strength of her ties with the industry. But in any case, the book exceeded the expectations laid down by the title very quickly.

The introduction spends only a few paragraphs promoting the industry before launching into a good history of prefabricated homes and components in the U.S. And the author can certainly be excused for promoting this industry, considering its sad history since World War II. The industry's story began well enough, with the Sears and Aladdin kit houses of the early 1900s, but it swerved into a serious downturn with the detour into post-World War II trailers. The industry first tried to upgrade its image in the 1970s by changing the name of the product from "trailers" to "mobile homes." Their perception was that the reason their product was so roundly reviled was because of the cramped quarters, hence the re-naming to something that sounded larger. And they started building them larger, too: the infamous "double-wides" became ubiquitous during this era.

Unfortunately, the industry misread the public. Trailers had been despised for decades, so much so that city after city banned them entirely. Because nobody had figured out how to ban poor design at the time, the cities chose the most convenient method: banning trailers based on size. So it's no surprise why the industry wanted to build products that sounded (and were) larger. The public, of course, has never had a problem with "small like a yacht." Their problem was the poor design and poor quality of construction.

It is no surprise that *Prefabulous* scarcely makes mention of this period. The book would have been stronger, in this reviewer's estimation, had it addressed this sad era head-on, because, against such a dark background, the factory-building of homes today looks even better. As told by Koones, however, the only point of comparison is site-building. The differences between site-building and modular construction are much less striking than the differences between modular construction and trailers or mobile homes of the 1970s.



Modular houses are composed of one or more factory-built modules. This house was delivered to the site in 15 modules. Photo: Ron Papageorge

Dark background or not, the author does a very good job of marching through the various building systems in great detail. She begins with modular construction, which involves factory-building large pieces, or modules, of the house and assembling them onsite. Each building system is illustrated with a number of built examples, laying out in as much detail as is feasible in a 224-page book the various options that each house employs. The author also scatters factory-detail sidebars throughout the book, illustrating everything from the basic factory conditions to some of the most common equipment. Through all of the sidebar diversions into other issues such as raw-material acquisition, waste management, Energy Star ratings, connection details and reclaimed wood, Koones never loses sight of the central theme of the benefits of factory-building over site-building.

The second chapter deals with panelized construction based on stick-framing methods. This is perhaps the fastest-growing portion of the factory-built housing industry because, to a casual observer, the house is being framed in the normal manner with wood studs. This has allowed panelized construction to largely escape the "trailer stigma" that afflicts the rest of the industry to this day. What the casual observer might not notice would be the fact that, while the walls are stood up and fastened together in a conventional manner, each wall panel is assembled in a factory rather than in the field, saving weeks or months of time with greater dimensional accuracy and just as much strength as site-built houses.

The third chapter describes a relatively new sort of panelized construction: that accomplished with structural insulating panels, or SIPs. These panels fabricate a wall, roof or floor panel with a hard structural skin such as plywood on each face and an insulating material such as closed-cell polystyrene in the middle. The lion's share of the book is taken up describing timber-frame and log construction. This is not surprising, because these structures allow for the most beautiful (and most unique) interior photos. The book closes with short chapters on concrete-panel construction and steel construction, followed by three resource pages listing the architect, manufacturer and builder of each of the houses featured.

The one serious omission of the book is the category of manufactured housing, where houses are delivered complete to the jobsite in either one or two pieces. "Manufactured housing" is the direct descendant of trailers and mobile homes. Manufactured-housing companies have been building houses stronger than their site-built counterparts for nearly a decade, in most cases. They have been building interiors that are indiscernible from site-built houses in recent years, too. The one thing they have not solved until now is exterior design. But many of them know they must, and are now actively working to do so. Recent events, most notably Hurricane Katrina, have catalyzed that effort. Katrina Cottage VII was the first built to the "trailer standard" of the U.S. Department of Housing and Urban Development code, yet it clearly illustrates the fact that the impediment to manufacturing great design hasn't been the assembly line; it has been the designs themselves. Hopefully, by the time the author sets out to write a second edition of *Prefabulous*, there will be a substantial quantity of manufactured architecture to include with the other prefab methods. ■



The 7,100-sq.ft. Greenridge house in Lake Geneva, WI, was constructed using a prefabricated panelized system, which is heavily insulated. The house was framed in 3½ weeks as opposed to several months. Photo: Sterling Building Systems

Stephen A. Mouzon, AIA, CNU, LEED, is an architect based in Miami Beach, FL. He is also a principal of the New Urban Guild.

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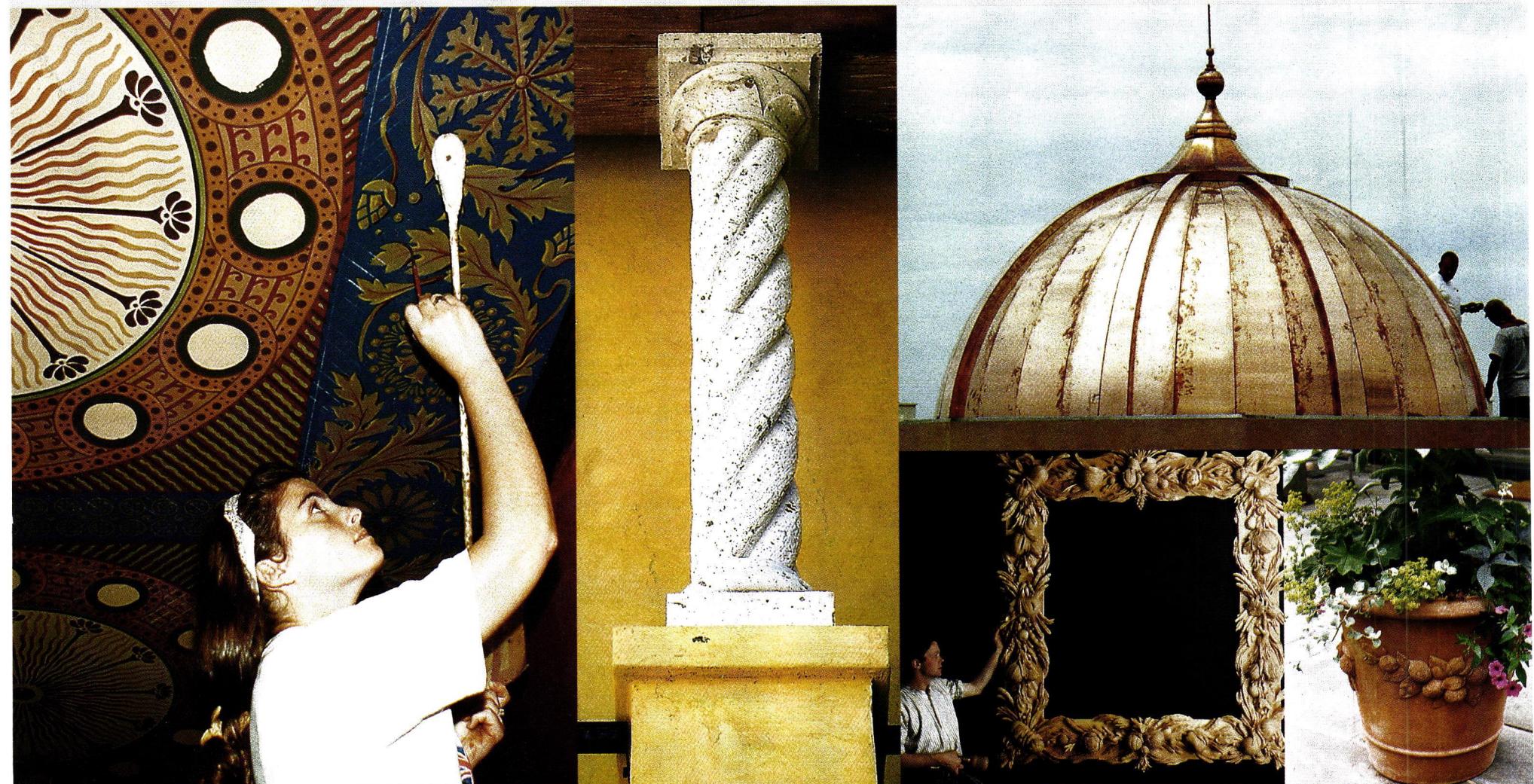


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# Not Good Enough

*Planning the Good Community: New Urbanism in Theory and Practice*

by Jill Grant

Routledge Taylor & Francis Group, London, U.K.; 2006

269 pp.; softcover; 34 b&w photographs and seven illustrations;  
\$39.16

ISBN 0-415-70075-2

Reviewed by Hadiya Strasberg

“People either love or hate New Urbanism,” writes Jill Grant in *Planning the Good Community*. Since New Urbanism was conceived in the late 1970s, its proponents have spread and popularized the movement’s ideas and detractors have criticized it from all angles. Neither side seems to budge an inch. Grant, while claiming a desire to bridge this divide, falls more into the latter category, offering critique from page one.

Grant’s book is one of a series from Britain’s Royal Town Planning Institute that examines the relationship between planning theory and practice. Like others in the series, but distinct from many books on New Urbanism, the book takes an international approach. New Urbanist practices in Britain, Germany, Belgium, Norway, Japan, the U.S. and Canada are discussed.

*Planning the Good Community* is organized into three parts: “The Rise of New Urban Approaches,” “New Urbanism(s) in Practice” and “The Prospects for New Urbanism(s).” While the subjects of each part are clearly delineated, individual chapters in the first and third sections are less comprehensive. Extensive quotations of both proponents and critics – the reader becomes very familiar with Andrés Duany, Leon Krier, Alex Marshall and Emily Talen – aid Grant’s arguments, but are overused and often disrupt the flow. (The layout and discussion of the middle part, however, is just the opposite and is clearly presented and argued.)

A primer on New Urbanism is given in “The Rise of New Urban Approaches.” Grant’s brief treatment of historic urban-planning models, such as the industrial and garden city models, is general, but it lays a good foundation for understanding New Urbanism. She next attacks New Urbanist theory, pointing out contradictions within the discourse – the relationship between nature and culture, the importance of Classical or traditional principles.

What is it specifically that Grant dislikes about New Urbanism? For one, she doesn’t approve of the “evangelical zeal” of New Urbanists, especially Duany, and the “cult of celebrity” that is formed around champions of the movement. But more importantly, Grant doesn’t believe in one of the key tenets of New Urbanism, that growth will be good if the form is correct. “New Urbanism focuses on the aesthetic questions,” she writes, “articulating a framework for good physical environments. In doing so, it draws the social from the physical.” She adds that in “trying to envision and create the good community, [New Urbanists] join utopians and others who have preceded them in the search for the good community.” Apparently, it’s a lost cause.

At the same time, Grant raises some crucial issues about New Urbanism, claiming that the theory makes many promises that it cannot deliver. In practice, New Urbanism falls short on diversity and on creating commercial centers. “Affordability, equity, and participation have been secondary,” she writes, to getting the projects built. Seaside and Windsor, both in Florida, and many other New Urbanist towns, are vacation communities



Kentlands, a neo-traditional community in Gaithersburg, MD, was planned by Miami, FL-based Duany Plater-Zyberk & Company in 1988. On the day that Grant visited the neighborhoods' Main Street, there was very little activity.

for the wealthy and even if Duany’s argument that high demand drives up prices is correct, the issue needs to be addressed.

Grant writes that “Good design cannot cure a sick society.” She points out that urban design only tackles the physical city, and is unable to solve the problems of the city at large. She views New Urbanism, and the HOPE VI program, which has accepted a number of New Urbanist principles, as only window dressing.

But maybe it should be “Good design *alone* cannot cure a sick society.” While New Urbanism cannot claim that its developments promote social integration, prevent crime or resolve many other urban problems, as Grant writes, many people believe that good design, though not the sole solution, does contribute to well-being, and that is not a small feat. On the other hand, Grant makes a valid point that New Urbanists should not say that they are solving social ills through design when that is still largely a theory.

Another attack on New Urbanism is that, from concept to reality, the commercial aspect of various developments is altered. The supply of retail properties exceeds demand and many towns have vacant storefronts. In some instances, retail has moved from the town center to arterial roads in order to attract more business. “In cases where stores fill in, as in Celebration,” writes Grant, “the mix may not appeal to local residents. Celebration residents want a hardware store, not gift shops.” In this case, residents remain car-dependant. So while most New Urbanist developments aspire to be towns, according to Grant, they are in actuality only attractive suburbs.

Grant is more balanced in her coverage of specific New Urbanist developments, and is particularly strong in investigating the differences in application internationally. Not all North American ideals, such as open, interconnected street grids, translate well into the European model, and many European projects could not be considered to wholly follow New Urbanist principles. The Borneo Sporenburg project in Amsterdam, for instance, can only be considered New Urbanist in the sense that it’s an infill and is densely built.

The chapter on New Urban Asia poses the question of whether New Urbanism is adaptable to Japan. Urbanism in Japan is a different animal, and Grant doesn’t believe that New Urbanism would be culturally acceptable or particularly beneficial in that country. “Japanese cities feature many principles that new urbanism advocates,” writes Grant. “They are high density, compact in form, with narrow streets, mixed use at fine scale, and extensive public transportation systems.... At the same time though, East Asian urbanism plays little attention to the public realm, has relatively little interest in heritage conservation, increasingly accommodates the private automobile, and rarely favors classical design principles or vernacular traditions.”

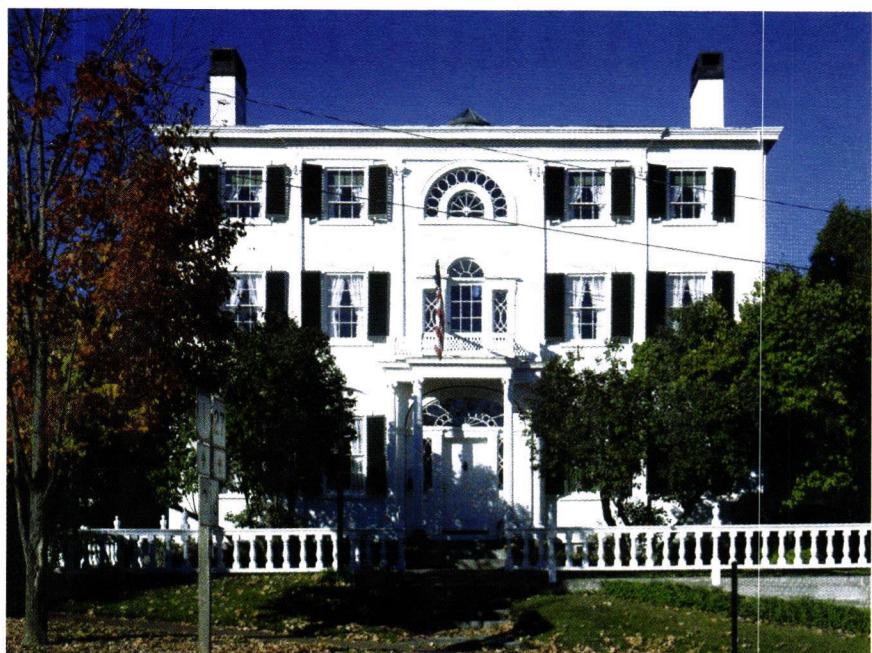
After reviewing a number of New Urbanist communities around the world, Grant writes that “Certainly the North American ‘New Urbanism’ is by no means universal, despite the claims of some of its adherents about its spread world-wide.” New Urbanists, she believes, must embrace the diversity in the world instead of vocalizing the need for universal design principles and solutions.

Ultimately, Grant’s argument is that “We are unlikely to find complete consensus on what makes a good community.” That is certainly true, but the fact that she offers no suggestions or alternatives leaves the reader hanging. But while some her criticisms of New Urbanism are debatable, many are compelling, and hopefully this book can inspire some important discussions. ■



Grant feels that the cottages of Clair Creek Village in Waterloo, ON, are inappropriate for their location and would be more authentic “on a sunny southern coast.”

# Calendar of Events



In celebration of its 200th birthday, the Nickels-Sortwell House in Wiscasset, ME, will be open to the public on the first and third Saturdays of the month.

**HISTORIC NEW ENGLAND HOUSE TOURS, now through October 15, 2007.** The Nickels-Sortwell House in Wiscasset, ME, and the Rundlet-May House in Portsmouth, NH, are open for tours on the first and third Saturdays of the month, from 11am to 4pm. The Nickels-Sortwell House is in the Federal style and features a restored garden, while the Rundlet-May House contains many original furnishings, as well as formal gardens, an orchard and outbuildings. Both were built in 1807. Admission is free to members of Historic New England and \$5 to \$10 for non-members. Visit [www.historic-newengland.org](http://www.historic-newengland.org) for details and maps.

**IPTW 10TH ANNIVERSARY WORKSHOP, October 11-13, 2007.** PTN will hold its 10th-annual Preservation Trades Workshop, in partnership with the National Park Service Historic Preservation Training (HPTC0), at the Jenkins Cannery in Frederick, MD. In addition to demonstrations, presentations, hands-on sessions and the Preservation Trades jobs fair, highlights will include the presentation of the 2007 Askins Achievement Award, the annual IPTW auction, music and social events. Within a short distance of the IPTW venue are the Community Bridge Mural, an award-winning trompe l'oeil at the Carroll Street Bridge, and the Delaplaine Visual Arts Education Center. Visit [www.iptw.org](http://www.iptw.org) for updates, schedules and registration information.

**DRY STONE MASONRY WORKSHOP, October 12-14, 2007.** Richard Tufnell, co-founder of the Dry Stone Conservancy, will lead a dry-stone-masonry workshop at the Pine Mount Settlement School in Pine Mountain, KY. The workshop will include presentations on the history of dry stone, demonstrations and hands-on stone-wall projects. Those with little or no building experience, as well as those with more advanced building skills, are welcome. Visit [www.pinemountainsettlementschool.com](http://www.pinemountainsettlementschool.com) for details of this and other workshops.

**TRADITIONAL BUILDING EXHIBITION & CONFERENCE, October 17-20, 2007.** The nation's largest event dedicated to historic restoration, renovation and historically inspired new construction will be the first design and construction show to return to New Orleans, LA, since Hurricane Katrina. The conference, which will be held at the Ernest N. Morial Convention Center, includes sessions with professional learning units available through the AIA, ASLA, ASID, IIDA, AIC and the APA. For details on programs and exhibiting, go to [www.traditionalbuildingshow.com](http://www.traditionalbuildingshow.com).



The fall Traditional Building Exhibition and Conference will be the first design and construction show to be held in New Orleans since Hurricane Katrina. This house can be viewed on a tour of plantation homes along the Mississippi River.

**NEW URBANISM/SMART GROWTH ON THE WEST COAST SEMINAR, October 18-20, 2007.** The Seaside Institute will address challenges such as sustainable building and the creation of mixed-income housing and vibrant retail spaces at this seminar in Carmel, CA. The event is sponsored by Urban Community Partners, Urban Design Associates, LiveWorkLearnPlay, Hunt Hale Jones and East Garrison, and will include a series of interactive workshops on financial pro forma, operations and governance, smart site remediation, design and construction techniques and creating the development organization. Approximately 15 AIA credits will be available. Visit [www.theseasideinstitute.org](http://www.theseasideinstitute.org) or call 850-231-2421.

**APT OFFSHORE CONFERENCE, November 3-7, 2007.** The Association for Preservation Trades International will hold its 2007 conference at the Caribe Hilton in Puerto de Tierra, San Juan, Puerto Rico. Three workshops will be held November 3-4, with the main conference taking place November 4-7. Workshops include: Traditional Lime and Brick Dust Mortars for Restoration; Preservation of Wood in Historic Structures; and Architectural Conservation. Social events will be held at numerous historic sites throughout Old San Juan. For details, visit [www.apti.org](http://www.apti.org).

**NPI PRESERVATION SEMINARS, November 14-15, 2007.** The National Preservation Institute will present "Preservation Maintenance: Understanding and Preserving Historic Buildings," on the effects of daily, monthly and annual maintenance activities, as well as the nature of historic building materials, how they age and why they fail. This seminar is offered in conjunction with "Historic Structures Reports: A Management Tool for Historic Properties." The latter will discuss the historic-structures report and emerging technologies, such as computer-aided facilities-management programs. Both will be held in downtown Greensboro, NC. For details and registration, go to [www.npi.org](http://www.npi.org).

**CLASSICAL ARCHITECTURE COURSES, TOURS & PROGRAMS.** The Institute of Classical Architecture & Classical America offers an extensive national and international program of lectures, study tours, courses, salons and programs. Continuing-education courses, eligible for AIA continuing-education credits in many of the design areas of Classical architecture, are offered year-round by the institute. For details on these or other events and programs, go to [www.classicist.org](http://www.classicist.org) or e-mail [academic@ma-ica.org](mailto:academic@ma-ica.org).

**NATIONAL BUILDING MUSEUM PROGRAMS & EXHIBITS.** The National Building Museum in Washington, DC, offers a series of exhibits and programs throughout the year on topics dealing with architectural design and building. Many of the programs qualify for AIA continuing-education units. Exhibitions include "Washington: Symbol & City," a study of Washington, DC, as a national symbol and evolving city; and "Reinventing the Globe: A Shakespearean Theater for the 21st Century," showing now through October 8, 2007. The building itself is worth the visit, and 45-minute walk-in tours are offered daily. For details on current programs and a tour schedule, go to [www.nbm.org](http://www.nbm.org).

**PRESERVATION EDUCATION PROGRAMS.** Throughout the year, the Preservation Education Institute – a program of Vermont-based Historic Windsor, Inc. – offers workshops on various preservation skills, technologies and practices for building and design professionals, property owners and others. This year, courses include wood carving, plaster repair, window repair and timber-frame evaluation and repair. For a complete listing of current programs, go to [www.preservationworks.org](http://www.preservationworks.org) or contact Judy Hayward at 802-674-6752.



Dimitrios Klitsas, a master wood carver, holds classes year-round.

**WOOD-CARVING WORKSHOPS.** Classically trained master wood-carver Dimitrios Klitsas conducts classes in wood carving at his studio in Hampden, MA, for novices as well as professionals looking to take their skills to the highest level. Classes are available for both group and individual instruction. For more details, go to [www.klitsas.com](http://www.klitsas.com).

**WOODWORKING CLASSES.** The North Bennet Street School holds woodworking classes year round in Boston, MA. Class size is limited to 10 to 14 people. To register and pay online, visit [www.nbss.org/workshops/schedule.asp](http://www.nbss.org/workshops/schedule.asp) or contact workshop program director Janet Collins at [workshop@nbss.org](mailto:workshop@nbss.org) or 617-227-9292.

# Tradition and Sustainability in the 21st Century

By Hank Dittmar

*The following is an edited version of a speech delivered at the Waterloo Planning Dinner in Toronto, Canada, on November 14, 2006.*

**W**hat makes a great place? What makes one think fondly of a visit to a favorite town or city, and want to return there? What makes a place uniquely itself, of a region, characteristic of the land and the people who live on it? Why don't we seem to build like that anymore? And how might a new "development" become one of these favorite places? Only by looking at the traditions of building that have thrived in the past can we hope to derive new rules to allow us to resolve the growth and environmental problems of the 21st century. The challenges for building quality, environmental sustainability and community management and ownership are enormous. And the twin challenges of global warming and global urbanization make it imperative that we in the developed world attempt this uneasy marriage of place making, profit making and sustainability.

Part of the problem in our cities is that we have been fundamentally altering basic structures – movement patterns, the role of neighborhoods in the city structure, the size of blocks – to accommodate short-term trends like retail packaging. A better understanding of the basic types that compose the city is needed in order to define ways to accommodate urban "fashions," like big-box retail, in a flexible and adaptable way. At the same time, an ecological approach to city-making depends upon moving away from the mechanistic approach to transport and movement, which led to the predict-and-provide model of transport and ultimately to the insane notion that adding road space could cure congestion – a theory akin to the idea that one can cure obesity by loosening one's belt!

A fundamental rethinking by environmentalists about cities is in order. Traditionally, being "green" has been about embracing wilderness and opposing development – and cities were seen as soul-destroying, noisy, smelly and dirty places. But a closer look reveals that if we look at cities and towns in terms of per capita environmental burden, rather than on an area-wide basis, they are far more environmentally friendly than sprawling suburbs.

The Centre for Neighborhood Technology, a Chicago, IL-based think tank, makes the point quite clearly in a project on transport and climate change: Greenhouse-gas emissions for the San Francisco Bay Area on per-square-mile basis show cities to be far dirtier than suburbs and farmland, but when one recalculates on a per capita basis, a very different story emerges. On a per capita basis, city centers contribute much less carbon to the atmosphere than do suburban areas.

The environmental benefit of city living comes from a combination of scale, density, street connectivity and mixed community. Scale means understanding the role of buildings, streets, neighborhoods, towns and regions in a complex system. Regions are about the interaction of complex systems: markets, the institutions that regulate them and the transport that creates access to them. They are made up of a system of walkable neighborhoods, interconnected by streets and transport networks, each serving its own function. Scale makes it possible to efficiently operate public-transport systems, providing a meaningful alternative to the automobile. Scale also allows the provision of environmental infrastructure such as sustainable urban drainage or combined heat and power, which are more cost effective at the neighborhood or district level.

Thinking about scale and sustainability leads one to think about efficiency in building, about energy efficiency and power generation at the neighborhood, block and building scale, rather than solely thinking about power as something generated far away and distributed through transmission lines – whether the source is nuclear, wind or coal. This industrial approach also has the effect of concentrating and dislocating the environmental burden of power generation. Combined heat and power, micro-scale wind generation and photovoltaics are all advancing technologies, and applying them at the scale of the building, the block and the neighborhood is a question of both urban design and architecture, especially if we wish to move these technologies into the mainstream, rather than make green-ness a conspicuous design statement for the few.

Prototype micro wind turbines developed by Monrovia, CA-based AeroVironment are a good example of proper scale, and they can be as easily integrated into a traditional building as former generations incorporated chimney pots. While micro wind hasn't solved cost-effectiveness issues or questions of turbulence in the urban environment, it is a safe bet that costs will come down and efficiency will improve over the next five to 10 years. And, incidentally, I wouldn't be as quick to complain about the use of chimneys on traditional houses, as some architects seem to be. The advent of super-clean pellet stoves coupled with thermally efficient houses may mean that the chimney has a function after all!

Street connectivity is yet another important piece of the puzzle. An interconnected street network provides for better distribution of traffic, lessening congestion on major roads. The avoidance of "wiggly worm" cul de sacs allows for the creation of walkable neighborhoods that accommodate the automobile but celebrate the pedestrian.

A mixed community is built around the form of streets, blocks and building and the types of buildings rather than type of land use. It allows for employment and retail within close proximity of residences. Mixed communities also provide a range of housing types and sizes, accommodating affordable housing through pepper-potting rather than in monocultural disconnected estates. These characteristics add up to location efficiency – the combination of greater residential density, increased pedestrian and bicycle friendliness and access to public transportation – which results in reduced vehicle travel, lower carbon emissions and reduced household transportation expenses.

The interrelation of city and neighborhood with building scale has led the U.S. Green Building Council to partner with the Congress for the New Urbanism and the Natural Resources Defense Council to produce a new green rating system at the neighborhood scale. LEED for Neighborhood Development (LEED-ND), which has just entered the pilot phase, incorporates multiple levels of analysis: location efficiency, environmental preservation, compact, connected neighborhoods and resource efficiency.

Residential densities allowing for exchange, interconnected street patterns, public-transport systems and mixed use are characteristics of traditional urban communities, and properly designing for sustainability means being grounded in an ever-evolving tradition. If one views tradition rather than self-conscious newness as a foundation for sustainability, then the challenge is one of reconnecting with adaptation to place.

The Prince's Foundation for the Built Environment has begun to evolve tools and techniques for urban design and community involvement that embrace the twin challenges of sustainability and improved quality of life while simultaneously responding to the challenges of a changing marketplace. Such tools as Enquiry by Design, an interdisciplinary stakeholder-driven approach to planning developed in our longstanding collaboration with English Partnerships, and design coding focused on form and typologies that are locally derived promise to provide for a close integration between local identity and sustainability.

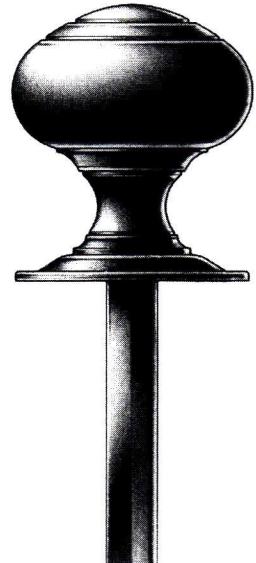
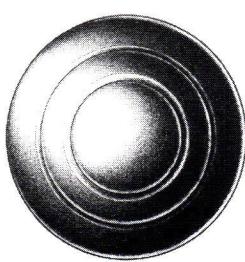
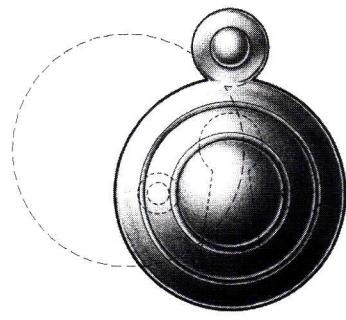
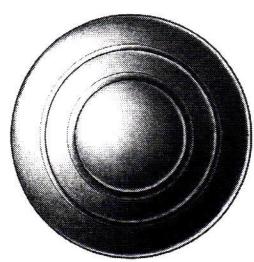
These codes and pattern books are built around urban, landscape and building types that reflect local climate, history and culture, and accommodate environmental, social, economic and technological change in a robust manner. Codes are intended to set forth these types and serve as tools for regulating form rather than simply use in the planning system. Uses change over time, while types of streets, blocks and buildings are more permanent and – if we get it right – flexible enough to absorb changes in use without major changes in form. Pattern books were adapted by Pittsburgh, PA, urbanist Ray Gindroz from the 19th-century builder's pattern book as a tool for working with house builders to improve the design of their houses, and to relate them to their place in a master plan.

The use of local adaptation as a base is important if ecological building is to move from being a design statement about technology to being a serious response to current systems of production of houses, flats and commercial buildings. Most people want to live in traditional houses, and we shouldn't have to make them chose between helping to save the planet and investing in a house that they can love!

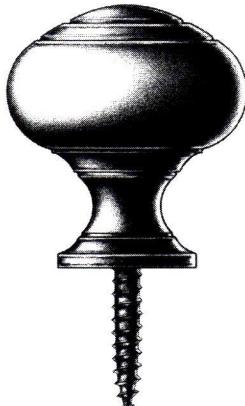
We clearly do not have all the answers to the challenge of creating sustainable communities, or of adapting traditional building and urbanism to a world of peak oil, global climate change and possible sea-level rise. While traditional urbanism may reduce travel – and it seems to be clear that traditional approaches to making buildings that can respond passively to climate are proving relevant today – tradition must evolve to respond to changed conditions. This evolution, in an era of production building, presents a challenge to The Prince's Foundation – a challenge that can be met by a partnership with green architects and builders.

The foundation's president, His Royal Highness The Prince of Wales, is someone who takes the long view, and has campaigned on environmental issues for many years. He has said, "To find new solutions for these major global issues it is essential that we combine a thorough understanding of how past civilizations ordered themselves, using minimal resources, together with new science and technologies so that we really can have our cake and eat it. Modernism has led us to seek answers in a host of technical 'fixes.' Traditionalism often only pays it lip service. Real traditional thinking has always tried to see the whole picture." ■

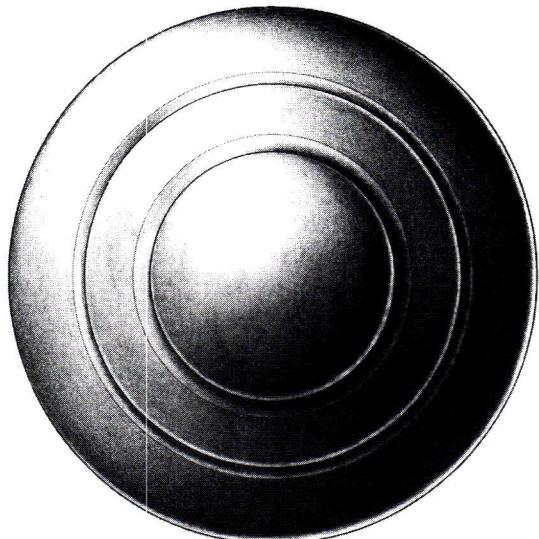
*Hank Dittmar is chief executive of The Prince's Foundation for the Built Environment and currently chairs the board of the Congress for the New Urbanism.*



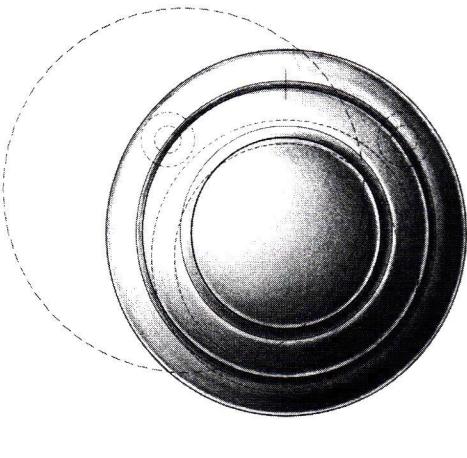
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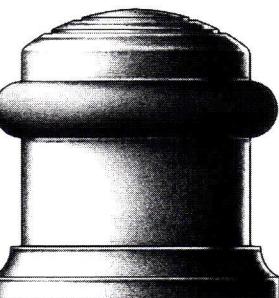
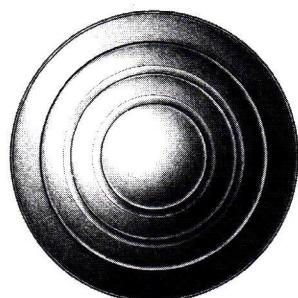
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